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MARCH 1, 1872.

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Organist of the Town Hall, Leeds.

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MARCH 1, 1872.

ORATORIOS IN CHURCH.

By G. A. MACFARREN.

What is an oratorio? Originally, a musical composition to be performed in the oratory.

What is an oratory? A place set apart for prayer in a private dwelling; a portion of a church appropriated to special uses—such as that of the meetings instituted in Rome by S. Filippo Neri, where oratorios were performed, which took their defining title from that of the place wherein they were held.

What is a church? "The Lord's house," a building dedicated to public worship and to religious edification.

Since some churches include an oratory, and since the oratory gave rise and definition to the oratorio, it is at least anomalous that certain well-meaning and thoughtful persons should publicly protest against the performance of oratorios in ecclesiastical buildings. The history of the development of this grand class of musical composition, and of its influence, furnishes argument against the protest; let me glance at the history and hint at the argument.

When the Christian world was convulsed by the Reformation, Neri sought, and not vainly, to effect reforms within the Roman Church, and meet thus some of the objections that were too truly urged against its administration. With this view, he instituted in Rome, in 1540, the oratory meetings which have given immortality to his name, and which won for him canonization. These were assemblies wherein the clergy intermixed with the laity, held free discussion with them on moral and religious subjects, and edified them with discourses that were as impressive as attractive. After these meetings had continued for sixteen years, their great founder deemed it expedient to employ some means of strengthening the inducement to public attendance, and of enforcing the effect of his teaching. He accordingly added music to his scheme, and engaged the most eminent composers of that brilliant epoch to write works, and the best-esteemed singers to perform them. These works were, at first, a series of hymns interspersed through a discourse or narration, and illustrating its chief incidents and arguments. Among the subjects so treated were Job and his friends, Gabriel and the Virgin, the Incarnation, and the Prodigal Son. Among the musicians who wrote these first oratorios were Animuccia, Nannino and Palestrina.

The popularity of the oratory meetings was always on the increase, when, in the last decade of the sixteenth century, Cavalieri gave a new form to the musical works that were composed for and presented at them. He produced an allegorical representation of the contest throughout life between the soul and the body, in which he employed the recently-invented style of recitative, that had proved itself capable of expressing words more deeply than could spoken declamation; and, further, the work was cast in a dramatic mould, the personages were dressed in appropriate costumes, and it had the accessories of scenery and action.

Here, then, was the origination of the two forms of oratorio, the didactic and the dramatic, the former comprising much of narration. Both have been largely extended, and the two have been in some sort combined; the theatrical element, which was at first, and in Italy at least, for a very long time found necessary for imprinting a distinct idea on popular perception, has of late dropped out of the scheme; even in England, where there has always been repugnance to the association of the stage with scriptural subjects, the dramatic and the didactic or narrative oratorio are each in vogue.

The definition, oratorio, seems not to have been employed till 1690, when Balducci, the Italian poet, applied it to two sacred works for ecclesiastical use, and recorded in it the practice of the oratory, which had then been more than twenty years established.

For a course of long time, the oratorio in Italy assumed a more and more secular character than it had originally

borne—nay, it became distinctly an opera upon a Biblical subject. On this account its performance was discontinued in the church, but permitted during Lent in the theatres, the solemn season when the presentation of ordinary dramas was not allowed. Among the best known specimens of the oratorio thus modified, in times approaching our own, are the "Sacrificio d'Abramo" of Cimarosa, the "Mosé in Egitto" of Rossini, and the "Nabucodonosor" of Verdi.

In Germany the oratorio dates from the time of Luther. It was one of his great aims to conserve and perpetuate all that he deemed good and pure in Roman use; hence, many choral tunes of Roman origin are associated with his name; hence, too, the recital of the story of the Passion at Easter-tide, with all possible earnestness, solemnity, and vitality of effect. How early in the Primitive Church the practice began of thus commemorating the main event in Christian story I cannot say; but there is certainty that it comes to us from a remote age, and that it is continued in the metropolitan church of the Roman see. The form of this recitation is, that the narrative portions of the Evangelist referring to Passion-tide are allotted to one singer, and the speeches, short or long, of the several personages are allotted each to a particular singer, who interrupts the narrator at the points where such words occur, those of the multitude—whether disciples, populace, Jewish priests, or Roman soldiers—being in like manner assigned to the full choir. In Luther's time, it is true, this recital was given in his own country in a simpler form than it is and always has been in St. Peter's church, it being limited to two priests; one to fulfil the part of the Evangelist, the other to personify the several individuals; likely, too, it was given with even cruder music than the so-called Gregorian chant. The limited means at the disposal of the Reformer are a sufficient, as they are the only explanation of this extreme simplicity; it is well enough authenticated, that he deemed the periodical recitation of highest value, and he bequeathed special injunctions that its grandeur should from time to time be amplified as the musical art progressed, and as the Church obtained more command of executive efficiency. It was his desire to keep before the popular mind the identity of the new with the old form of Christianity, which would best be evidenced by the retention of such uses as were of true value in the teaching of sacred history and sacred doctrine.

According to the great Martin's injunction, age after age brought into being further and further elaborations of the setting of the Passion text as it stands in each of the four Gospels. In process of time, original poems came to be written on the same theme for the annual celebration, which had more or less merit as they departed less or more from the phraseology of Scripture. Of all the musicians who set these—and they are all famous in the art history of Germany—the name dearest to us is that of Handel. A distinguishing feature in them all is the copious inclusion of the choral tunes of the Lutheran Church, with always some verse of the hymn to which each belongs that refers to the incident or sentiment in illustration of which it is introduced, and thus they in some sort resemble in construction the musical works written for S. Filippo Neri's oratory.

The culmination of this gradual ascent in character and importance of the oratorio for Holy Week was in Bach's setting of two, if not three, of the Biblical versions of the Passion, those of St. Matthew and St. John, and perhaps, also, of St. Luke. These, like the works that preceded them, contain each a large selection of the choral tunes, and likewise some airs, duets, and choruses set to verses by a modern hand, which comment on the sacred text.

The immediate incentive to the composition of these remarkable works, of which the "Matthew Passion" is the author's masterpiece, was the great attraction to Dresden of the recently-instituted Romanist Service, supported by all the talent of the Italian opera company in the Saxon capital, then numbering many of the most renowned singers—all Italians—among its members. The Elector, when he accepted the crown of Poland, abjured the Lutheran Church for that of Rome, and invested the communion of his adoption with the utmost brilliancy within his royal reach. All the world, it is said, certainly all the German world, rushed to Dresden. In the apprehension

that where they went to hear the singing they might remain to take part in the praying, Solomon Deyling, one of the most distinguished divines of the Lutheran Church, devised a counter attraction, to hold them within the embrace of that loving mother. Bach was engaged to set the Passion for performance on Good Friday, and the great works we have are the result. We may fear that the high purpose miscarried, for this is sadly implied by the non-performance of the marvellous setting of the Matthew Passion from the occasion of its first production, in Leipzig, in 1729, till that of its revival by Mendelssohn, in Berlin, in 1829. As wonderful as the beauty of the work is its sleep of a hundred years, since it needed but to be reproduced to be at once recognised as the greatest work of the greatest master, and men are now atoning in some degree for a century's neglect, by making themselves at one with the beauties of the composition and with the lessons it teaches.

Bach wrote other oratorios for other appointed Church festivals—Christmas and Whitsuntide for example—and these are coming into present knowledge.

Other musicians, from Graun to Mendelssohn, have treated other Scripture subjects in oratorios that are freely, perhaps, but obviously, framed upon the Bach model. Spohr, Schneider, and some others have written oratorios, didactic and dramatic, to Scriptural texts and modern, wherein they have rejected the ancient German form. The majority of these refer not to particular occasions, but, though they are not rarely given in concert rooms, they are performed also in churches at festivals and peculiar celebrations.

The above account refers to North or Reformed Germany. In the South, where the older communion still prevails, the oratorio is mainly represented by such works as the "Creation" and the "Seasons" of Haydn, and the "Mount of Olives" of Beethoven, which were, indeed, not written for Church use. They are more or less secular in character, sometimes in their subject, sometimes in the text which embodies it, sometimes in their musical structure. For the most part, then, though not inadmissible, they are not wholly desirable for church use, and their performance within the sacred precincts is the exception rather than the rule.

In England, the oratorio was introduced by Handel. This, truly, was in a somewhat secular form, and for the entirely secular purpose of diverting the company gathered in the magnificent mansion of the Duke of Chandos. Racine's tragedy of "Esther" was freely translated, with great abridgment, into English. This Handel set to music; and it was first performed privately at Cannons, there is reason to suppose with action, August 29, 1720. It was twice given, also privately, in London, in 1731. A public performance, in the chief concert room of the day, was announced in 1732, which the composer anticipated, though he could not prevent, by the advertisement of a performance of the work on his own account, at the King's Theatre, on the 2nd of May. Popular repugnance to the presentation of a Biblical story on the stage of a theatre was then so strong, that the advertisement in question bears the air of apology in every line. "By His Majesty's command," it begins—a justification which would silence if not overturn every objection, and which shows that George II. approved of the class of composition. Observe also the following most significant postscript:—"N.B. There will be no acting on the stage,"—a guarantee of the untheatrical nature of the exhibition—"but the house will be fitted up in a decent manner for the audience;" to describe this manner and certify its decency would be prolix, but what ensues is of consequence as referring to the serious, if not churchlike, appearance wherewith the theatre was invested: "The music to be disposed after the manner of the Coronation Service." Now, be it remembered, the story of "Esther" is considered sacred, because of the book in which it is found, but has nothing in its nature or incidents to warrant the consideration; and remember, too, that the poem on which this oratorio is founded has no pretension to be anything other than a drama. Mystified by the prevarications shown above, and sanctioned by the royal example the world went in vast numbers to witness the "Oratorio in English," and it had complete success.

Such was the first introduction of the Oratorio in England. To meet general dislike to the association of sacred themes

with secular surroundings, the performance of such works was for the most part restricted to the Wednesdays and Fridays in Lent, when the law forbade all theatrical representations. There was then no large concert room in London, as Handel engaged Covent Garden Theatre for the Lenten Season of many successive years; and, though he occasionally gave performances elsewhere, it was there chiefly that his great works were produced and repeated. There, after it had been successfully given in Dublin, his "Messiah" was first heard in London, March 23, 1743. This oratorio has done and still does far more than any other, more even than any work of other arts, more I believe than any literary essays or spoken discourses, to popularise throughout England the Scriptural texts which most strongly bear upon the Christian story; and it has thus been of infinite consequence in the dissemination of Christian lore, in making familiar to every one, of every rank and station, of every sect, of every degree of education and ignorance, the revered words wherewith is based the whole of the Church's teaching. Aversion was so strong, however, from the supposed profanation of this holiest of themes, that it was deemed indecorous to announce the work by the title to which it had been written, and under which it had been given in Ireland; and it was accordingly advertised as "A Sacred Oratorio," a name that Handel reserved for this one work alone. In spite of this evasion, his repugnance of the London world was so strong against the public presentation of the "Messiah," that though its name was withheld, its success was indifferent. It was heard but thrice, and that coldly, in the year of its production, and once in 1745; then it lay by for four years, and was brought forward again as the "Messiah," in 1749, but with no happier result. In 1750, when the composer opened the organ he had presented to the chapel of the Foundling Hospital, the "Messiah" was reproduced in that building, when, for the first time, it was felt to be in its natural and legitimate home. All prejudice against it was dispelled, crowds thronged to witness its performance, and from that notable 1st of May, all England has acknowledged the equal importance to Christianity and to art of this glorious monument to its author's genius. Now when we hear the "Messiah" texts, as they occur incidentally in the Daily Service, they fall upon our ear as quotations from the oratorio; for all that is most significant has been happily chosen and has been so effectively brought together in this work, that it is a complete epitome of the subject, and we hear the sacred words in association with the notes of Handel so frequently, that it is all but impossible to part either from other in our recollection or in the impression they make.

With the charitable purpose of assisting the widows and orphans of the clergy, the choirs of Worcester, Hereford, and Gloucester have gathered together annually for nearly 150 years, and of late have invited the co-operation of their fellow-musicians from other districts, to give musical performances alternately in their three cathedrals. The original object of these meetings has been worthily fulfilled; but the world a good world, much as it is sometimes scandalised, and the English people have been ever and are still eminently forward-handed whenever a deserving claim excites their generosity, so, though charity was the original object, very far other while not less important, results have sprung from these cathedral festivals. Thousands of persons are yearly brought together to witness the performance of the noblest work of sacred art, on a grander scale and with a nearer approach to perfection than is elsewhere to be heard, save under exceptional and somewhat analogous circumstances. The grandeur of the works themselves and of their presentation is enormously enhanced by the site where they take place, the gorgeous effect of sound within those superb buildings, the associations wherewith they are invested, and the solemnity they present, all swell the solemnity of the occasion and in the impression of the hour and its lasting influence. People receive thus the highest moral education in the refinement of their taste and the nurture of their intellect, and the highest religious education in the implanting in their hearts of the Church's principles with such healthful adjuncts that they may not easily be eradicated. I have met with devoted men and trivial, learned and uneducated, some who have sought edification and some mere amusement, who have

all concurred in the admission that they have been far more deeply impressed by oratorios when they have heard them in these holy piles than on any other occasion, and a deep impression is the seed of an ever-green memory. See, then, what good has been wrought by these festivals upon their visitors. Folks could have practised the virtue of charity and benefitted their hearts thereby, as they have done and constantly do, without going to hear music in a country cathedral; but they could not have quickened their sense of the beautiful, could not have enlarged their understanding, could not have obtained so strong an insight into Scripture history and doctrine, by any other means as by hearing works of high art, and by experiencing their most powerful comment on the themes they illustrate, and hearing and experiencing these under the most favourable circumstances for strengthening their impression. The Three-Choir Festivals have been written against and preached against with vigour and talent that would have carried any other purpose than their suppression; but the will of the people has been firm in their support, will, springing from conviction of their value; and when a most corrupting power, the power of money, was recently brought into the field against the most effective means of moral and religious edification, the people arose, united, and expressed their goodwill and their strong will by meeting the enemy with his own weapon, and paid him out of his opposition.

Come nearer home. A Londoner may refer with better authority to events within his own experience than to those in remote counties. Not to dwell upon the Commemoration of Handel in Westminster Abbey, and its several repetitions, which in honouring the master expanded his influence; not upon the Westminster Festival of 1834, of which I well remember the effect, I will advert to the recent celebration of Maundy Thursday in that same holy edifice, and revert with an intense feeling of gratitude. What is dearest to an Englishman's veneration is concentrated in Westminster Abbey. It would be redundant here to recapitulate history in order to remind a reader of the countless stimulants to this gravest frame of mind, in recollection of the progress of our religion, the development of our state, and the advancement of our arts, all of which belong to this locality above every other in the country. So stimulated, an immense multitude assembled to celebrate the solemnity of the Church's fast or festivals. The occasion was one for elevating the musical art to the highest dignity it can hold before mankind, the dignity of opening our best and strongest feelings and of satisfying them. The "Passion" of Sebastian Bach has no element of popular effect, makes no appeal to vulgar appreciation, but aims ever at the most exalted expression of the purest ideas, and aims not in vain. In that vast area, one felt by sympathy—and sympathy's language is the universal silent speech that can never be misinterpreted—that a single emotion conjoined the thousands of hearts which beat there as with one pulse, and that all were for the time translated out of their ordinary selves into a nobler state of being. The devout silence, the implicit attention, the earnest reverence, made the many as an individual, and prepared each member of that wide-extending unity for the reception of impressions that could come to him through no other means. I had heard the oratorio in secular buildings under less but under very advantageous circumstances; I had been penetrated—who could help it—by the prodigious technical beauties of the work; but I was till then a stranger to its enormous power upon the feelings, and this. I am certain, was made known to me by the time, the place, and the companionship. The sermon had its due share in the solemnity, expounding the event that was celebrated, its effect upon mankind, and the lofty nature of the work which in the most irresistible of art forms displayed this event for our contemplation. The priest's final benediction was received with such meekness of manner as proved devoutest spirit; and the mighty throng dispersed—mighty in the sum of good feeling with which the whole mass was infused—dispersed, reverently as the most sanguine wishes could have desired, for the most vivid imagination could have pictured; not a word of levity was to be heard, not an expression but of wonder at the great scene which had closed.

Think not that this effect which I must call sublime, for no other word can describe it, was due alone to the number of the executants and of the audience. It has been my happy

fortune to witness also the renowned service in St. Paul's, wherein the school children sustain the most prominent part. It was, indeed, a happy fortune to hear the beautiful and unique effect of those thousands of children's voices, but one would rather forget the surroundings of the occasion. Because I know not the reasons for its choice, I will not discuss the worthlessness of portions of the music performed, but will say only that there was little in the whole selection, and there was no work of sufficient extent to be greatly impressive, that could strengthen one's conviction or enlarge one's perception of any fact or doctrine. Well, there was charity in abundance, which was elicited with admirable tact by the plate-holders, as I have since heard one of them describe and boast. There was plenty of talking, which went on during, but was not pertinent to, the Service; there was profusion, too, of corporeal refreshment, which, in my simplicity, I fancied would have been better in place, together with the gossip that went on around me, outside than within the building; and, lastly, the exodus of the congregation was that of a host of people, who had come to a notable show, and had nothing to do but to get away from it and to discuss the pretty looks and quaint costumes of the youthful performers. Pretty much of the same irreverent spirit has been observed among persons who enter a cathedral as anthem time draws near, and exult directly this most attractive portion of the music is ended. It is hard to guess what may be the cause of such unfitness to the season and the place in the conduct of many who are present. The case was quite otherwise at Westminster, and I believe that this was because the solemn nature of the occasion had been previously made known to all who were to participate in it, and that thus prepared, they came, they heard, and they departed in a condition of mind to derive edification from all that they witnessed.

I rejoice to learn, and better churchmen than I should rejoice all the more, that the Special Service of Maundy Thursday, which, though last year it shocked some who, I fear regarded it askance, exalted and edified thousands, is to be repeated in the Abbey at the coming season. It is a like matter for rejoicing, that the same principle which prompts the Dean of Westminster is shared by others of the clergy, and that a similar celebration of Eastertide will also be held in a smaller arena and on a smaller scale, but with the same earnest desire which stimulates Dean Stanley thus to solemnise the occasion by placing it and the lessons it yields in the light of art before the public. This allusion is to a Special Service to be held on Easter Wednesday in the church of St. John the Evangelist, Waterloo Road, which is to include the portions of Handel's "Messiah" that refer to the Passion and its results, and these are to be executed by solo singers, chorus and orchestra. The neighbourhood is peopled by what are commonly called the lowest classes—men of bad education or none, and of debasing occupation, but often of bright intelligence which needs development; and the invitation of such a populace to the hearing of such a work, may be the first step in a course of instruction that may have most glorious results.

The history of the Western Church, in all its divisions and sections, warrants such most hearty rejoicing. It may be matter of regret that reform and dissent have split the one Catholic Church into so many distinctions as now separate men who call themselves Christians; but it makes some amends for this possible evil that there is one point whereupon all classes are of accord, or, at least, all have been. It has been shown above, that, under the authority of the Pope, there has been from time immemorial a yearly celebration of the Passion by a musical recitation of its Gospel record, and that the oratorio, as an art form, was invented for the use of the Church, and its performance for very long restricted to ecclesiastical buildings. It has been shown that in the Lutheran Church the musical presentation of the Passion story emanated from the founder, and that the oratorio in Germany is evolved from this germ. It has been shown that in the Church of England the strongest antipathy to the treatment of sacred subject in secular localities long prevailed among the people; that they first accepted the greatest work which has been written for them, and the one which best illustrates its subject, when it was given in a sacred edifice; that the performance of oratorios in churches has elsewhere

worked good in the people's heart and that the last incident in the account—the Abbey service of 1871—is pregnant with important consequences. Lastly, let it be recollected, that though some members of the Calvinistic Church recoil from all kinds of music within the tabernacle, and all kinds of dramatic representations beyond its walls, Calvin himself most strongly urged the use of music in Divine Service, and the employment of the drama as an instrument of religious teaching, sanctioning especially the performance of a drama with this tendency in Geneva, that took place on Sunday evenings in 1546. It is matter more for marvel than for discussion that churchmen should now differ on a topic whereon Romanists, Lutherans, Anglicans and Calvinists have been of one mind and have given one example; let men profit by the example where they can, and hope that the unanimity which may result thence may be as manifest in time to come as it seems to have been in the past.

Every sect and denomination of Christians holds some tenet or right that is repulsive to members of other sects, who are excluded, therefore, from participating in, or even witnessing, its Service. There is no rite in the execution of an oratorio, and though a musical commentary on Scripture texts is the most forcible and penetrating of sermons, it involves no special tenet, nor can it present the subject under any aspect that can be less acceptable to one sect than to every other. Hence, all classes of men of every shade and degree of devoutness, who would shun another's place of worship on every other occasion, might meet in general brotherhood to hear and to draw edification from the works of art which broadly illustrate the universal creed. Great liberality of spirit has been evinced of late in the officiation of Anglican divines in Presbyterian churches, and this cannot be effectual in breaking down the barriers of rancorous feeling that, from Covenanted times, has parted one denomination from another; but here promises to be a ground whereon all may assemble, and where, finding themselves united with their fellows in one common purpose, they may forget distinction, free themselves from prejudice, and share in a general advantage.

In the days when England was "merrie," engagements were made and events were chronicled, not according to the almanac, but to the feasts and fasts of the Church; Englishmen leased their tenements from the feast of Christ, or of Our Lady, or of St. John the Baptist, or of St. Michael; they installed their Lords Mayor and hired their servants at Martinmas; and they recorded the grandest achievement of their darling hero, the battle of Agincourt, as having been won on St. Crispin's Day. Men have forgotten the names of half the saints in the calendar, and they know not the dates which are consecrated to the memory of half the others. Some of these may be lost, it is true, and we suffer no material injury; but it would surely be to the furtherance of Christianity were those occasions to be specially pointed which are designed to commemorate the chief features of our creed and the main actors in the history which is the basis of our religion. It is no original conceit of mine that a musical setting is a powerful exponent, nay, the most powerful, of a dramatic story, and of every word of the text in which such story is embodied. The hearing of great musical works, efficiently rendered, tends to elevate men's minds; the mind, so elevated, is open to best impressions from the performance of such works, and would learn more thence than from spoken homilies, they would learn to image the situations which were depicted, to feel the sentiments that were expressed, and to understand in their utmost purport the words that were uttered; it would be then a glorious celebration of the Church festivals, were there to be given on each of them, or on as many as convenient circumstances would allow, the performance of an oratorio appropriate to the season in every one of our cathedrals, and in so many of our parochial churches as possessed the means of producing such or less ambitious works decently, if not in full perfection.

There exist compositions already, which the judgment of critics and the feeling of the populace have set apart as classical, to illustrate all the chief seasons of the English Church. Spohr's "Last Judgment," and Schumann's "Advent Hymn," are appropriate to the opening of the Church's year and Mendelssohn's "Hymn of Praise," celebrating the lightening of our darkness, would also be as seasonable to Advent;

Handel's "Messiah" is appropriate to Christmas, as are the five short oratorios of Bach that are designed for performance on the five days of that period; portions of Mendelssohn's fragment of "Christus" are apt to the feast of Epiphany; Mendelssohn's "St. Paul" befits the feast of that saint's Conversion; the "Dies Iræ," from Mozart's "Requiem," the concise setting of the same hymn from Cherubini's, the whole of the "German Requiem" of Brahms, are suitable for Lent, and, more than all, Handel's "Israel in Egypt" would gloriously symbolise this preparation for the Passover; the many settings, by Bach and others, of the several versions of the Passion, and Spohr's "Crucifixion," are expressly fitted for Holy Week; the typical representation of the Ascension is embodied in Mendelssohn's "Elijah"; Bach's "Whitsuntide Oratorio" has its own peculiar occasion; and it would be easy to swell such a list as this were there the least likelihood of its being required for selection.

I am aware of the objections to such performances on the score of the indecorous conduct of persons who meet to witness them. On the same score the Daily Service should be closed, for that is repeatedly, if not constantly, profaned by gross indecorum. I thoroughly believe that the unseemly behaviour against which complaint is made at our country festivals, is a result of the unfit preparation of the auditory, by those whose province it should be to show them better. There was no indecorum in the Abbey last Maundy Thursday, but there has been indecorum at the Morning Service assisted by the school-children in St. Paul's, whence we see that people will imbibe effervescent drinks and relax themselves in general chatter over their daily prayers for the want of better direction, but will give their whole hearts to the noble teaching of an oratorio when they come right-minded to receive its lesson.

Again it is argued that an orchestra for the executants and seats for the hearers cannot be erected without carpenter, whose presence is an abomination in the sight of the Dean and Chapter. Let then cathedrals fall to the ground, for it is of far less importance to keep them in habitable repair as homes of a dead Service, than to put them in order for the worthy solemnization of those festivals which should be the gathering occasion for whole counties, whereat men of all religious persuasions might meet.

Lastly, a point is to be raised, whereupon however deep and earnest my professional concern, it cannot probably affect the interest of musicians until a future generation. Not to enlarge upon the claims of Englishmen to the respect which they deny one another in all the departments of secular music. I am sure of general concurrence in the statement that our country has shone conspicuously in its composers for the Church. Turn to the Elizabethan era; to that of Gibbons and his contemporaries; to that great epoch of the Restoration, when Purcell was surrounded by a host of writers whose glory is only pale by reason of his excessive brightness; and even to the time of the House of Hanover's accession, when Croft, and Greene and others, resisted the blight which that dynasty and the Italian Opera cast upon secular art, and maintained the glory of our ecclesiastical school. I believe in a great future for English music; I think that the Church may be its field; and I know that, except the opportunities be greatly widened for oratorio performances, there can be no use for the grandest class of musical works, nor fair scope for the exercise of musical genius in their composition. It would be a mighty and a glorious task for those who are to come, were they to be called upon to supplement the repertory of masterpieces to which allusion has been made, and to be assured that kindred excellence to these would be a guarantee for the presentation of such newly created works on the occasions to which they were appropriate. These works would have a preference over productions of elder times in their being written in the technical idiom of the age in which they were produced, and in the expressing the feelings of that age and of the generation to which they were addressed. To men who love their art, to men who love their religion, to men who love their country, this should not be a trifling argument; let me hope at least that it may weigh with others which have been adduced in the consideration of persons who examine the important question as to the propriety of the presentation of Oratorios in Church.

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CRYSTAL PALACE.

The Concert on the 10th ult. was in the highest degree interesting, for not only was Dr. Ferdinand Hiller the solo pianist, but the occasion was selected for the first performance in this country of his "Symphonische Phantasie," a work already well known in Germany. On a single hearing it would be impossible to do more than record the favourable impression produced upon us by listening to a composition of such pretension. The prevalence of the minor key is, we presume, intentional, for there can be little doubt that few Germans of the present day write without the definite idea of embodying in music a continuous chain of thought; and, therefore, in the absence of any published "argument," we can only imagine that the brilliant last movement is designed to express the final release from a train of vague and agitated feelings, the indications of which in the early part of the work are too vividly coloured to be doubtful. Although somewhat partaking of the form of a Symphony, there is no break between the movements, and this perhaps invests the composition with a certain heaviness which is slightly detrimental to the due enjoyment of the many beauties with which it abounds. The instrumentation is charming, the orchestra being handled with a mastery which commands the attention throughout, and the rich scoring of the Finale, in which the brass instruments are most judiciously used, elicited a storm of applause from the general audience, with which the composer, who conducted the Symphony, must assuredly have felt flattered. Dr. Hiller's performance of Mozart's Pianoforte Concerto in A was a marvel of delicacy and executive power, and his cadenza showed not only his perfect command of the instrument in every conceivable form of passage, but his reverence for the composer whose work he was interpreting, for throughout this brilliant improvisation Dr. Hiller was always secondary to Mozart. Two little pieces, written expressly for this Concert by Dr. Hiller, a Ghazal and Waltz—the former expressive of a form of verse found in Persian poetry—were afterwards played by the composer, and received with that applause which trifles so elegant and refined can scarcely fail to command. The vocalists were Madame Lemmens-Sherrington and Signor Agnesi.

On the 17th ult. the chief feature in the Concert was the exquisite performance of Beethoven's Concerto in G, by Madame Schumann. Rubinstein's "Don Quixote," called in the programme a "Humoresque," for orchestra, was a welcome novelty. It is a clever but, as its title implies, an eccentric work, and one, we think, that deserves a second hearing.

THE ORATORIO CONCERTS.

At the fifth Subscription Concert, on Tuesday, the 6th ult., Mendelssohn's "Lobgesang," and Rossini's "Stabat Mater," attracted a large audience. Unfortunately, both Madame Rudersdorff and Mr. Sims Reeves were indisposed, and the whole of the trying soprano music was undertaken by Miss Annie Sinclair, whilst the tenor parts were entrusted to Mr. Raynham. Much as we have always admired Miss Sinclair, we scarcely gave her the credit of being able so successfully to acquit herself of a duty so arduous as that which fell to her share on this occasion; but chances like these have sometimes made the fortune of young vocalists, and we are bound to say that her brilliant and thoroughly deserved success makes us entertain the most sanguine hopes that one more accomplished and conscientious artist is added to our list of Oratorio singers. In the "Lobgesang" her rendering of the soprano solo in the opening chorus, of the duet (with Miss Julia Sydney), "I waited for the Lord," and of the exquisite phrase, with the long sustained high A, leading into the chorus, "The night is departing," proved not only the possession of a pure and sympathetic voice, but of a true perception of the real meaning of the author; and in the "Stabat Mater" her singing of the duet, "Quis est homo" (with Madame Fernandez), and the air with chorus, "Inflammatu," elicited applause so loud and continuous as to leave no doubt of the marked effect she had created upon an audience already predisposed to receive any vocalists with apathy who had replaced two deservedly popular favourites. In the "Stabat Mater," too, a highly satisfactory impression was made by Madame Fernandez, who, both in the duet "Quis est homo," and the solo "Fac ut portem," displayed a fine and carefully-trained voice, and an irreproachable style. Mr. Raynham sang with much earnestness in both works, and although his task was indeed a hard one, he won the warmest marks of approbation, the air "He counseth all your sorrows," in the "Lobgesang," especially deserving commendation. Mr. Whitney's "Pro peccatis," in the

"Stabat Mater," was a very effective performance of an exceedingly trying solo; and in the "Eia, Mater," his fine voice and musicianlike feeling were shown to great advantage. The singing of the Choir throughout the evening was uniformly excellent, the whole of the choruses in the "Lobgesang," more particularly, being given with a finer effect than we have ever yet heard; and invidious, therefore, as it may appear to name any one for special praise, we cannot help expressing our unqualified admiration of the perfect rendering both of the unaccompanied and accompanied parts of the chorale, "Let all men praise the Lord," finer chorus singing than this we venture to say has never been heard in England." In the "Stabat Mater," too, the care with which all the choral portions of the "Eia, Mater," were sung, and the marvellous manner in which the varied gradations of tone were preserved, without the slightest variation in the pitch, cannot be too much praised. The orchestra played the instrumental movements of the "Lobgesang" with remarkable delicacy and precision, and the accompaniments were given with a generous reservation of power which we should be glad to find more generally observed.

On the 20th ult. the sixth Concert took place, when Bach's Passion Music (S. Matthew) was performed, the solo vocalists being Madame Cora de Wilhorst, Miss Julia Sydney, Miss Julia Elton, Mr. Edward Lloyd, Mr. Thurlay Beale and Herr Stockhausen. The principal soprano solos received a most careful rendering from Madame de Wilhorst, the beautiful air, "Break and die," especially being sung with much devotional feeling, and the small portion assigned to Miss Sydney in the second part being also most satisfactorily given. Miss Julia Elton sang throughout the work with that earnest care which she uniformly bestows upon the music allotted to her; but her greatest effort was created in the pathetic air, "Have mercy upon me, O Lord" (with the excellent violin *obbligato* of Herr Pollitzer), into which she threw a depth of expression which spoke to the hearts of all. No praise can be too great for Mr. Lloyd; his advance during the short time he has been before the public is extraordinary. To sing the exacting tenor part in the Passion music even correctly shows no mean artistic power; but to enchain the attention of the audience by the fervour of his delivery of every passage whilst grappling with the obvious difficulties of the music, evinces the possession of a faculty which cannot fail to place him in the foremost rank of his profession. His singing elicited the warmest demonstrations of approval throughout; and, although all was so good, it would be impossible to pass over without special praise the Recitative, "Now Peter sat without in the palace," the last line of which—"And he went out and wept bitterly"—was a model of pathetic vocalisation. Herr Stockhausen gave the most intellectual reading to the fine bass solos which fell to his share, and helped materially the success of the work. His rendering of the air, "Twas in the cool of eventide," was deservedly rewarded with enthusiastic applause. The choruses were given with a decision and a minute attention to the gradations of tone which can only be possible when familiarity with the work has ensured confidence. The chorales, especially, were simply perfect, the pianos being sung with such an equal balance in all the parts as to make the words as distinctly heard as if they were uttered by one voice. The chorus "Have lightnings and thunders," evoked a storm of applause which only subsided when all hope of its being repeated had been given over; and much as we and many others would have liked to hear this fine piece again, we cannot but applaud the conductor for his steady determination to resist encores. Mr. Joseph Barnby held his choir well under command the whole evening; Dr. Stainer acted as accompanist of several of the Recitatives at the pianoforte most judiciously, and Mr. F. A. W. Docker presided with his usual skill at the organ.

ROYAL ACADEMY OF MUSIC.

At the Students' evening Concert, on the 15th ult., Dr. Ferdinand Hiller was present, and expressed himself in the highest terms of admiration upon the performance of the pupils. On the Doctor's entrance, accompanied by Sir Sterndale Bennett, he was warmly greeted, and a few appropriate and feeling words addressed to the young students by Sir Sterndale proved that he was glad of the opportunity of showing that the reception of so eminent an artist in this country could be as spontaneously enthusiastic as that which was accorded to himself, through Dr. Hiller, a few months ago at Bonn. Amongst the pianists who especially distinguished themselves during the evening may be mentioned Miss Conolly and Miss Troup, who performed Men-

delssohn and Moscheles' duet for two pianofortes on "Preciosa" with so much brilliant executive power and refinement of touch as to elicit the most enthusiastic applause; Miss Baglehole, who played a prelude and air with variations by Handel, from memory, so excellently as fully to justify her claim to the silver medal which she wore; Miss Waite, who gave with much classical feeling Dussek's Sonata in E flat, for pianoforte and violin (with Mr. Parker); Miss Chapman, who performed with much fluency Bach's Prelude and Fugue in C sharp major; and Mr. Parker, whose rendering of two Studies showed much command of the instrument and facility of execution. The principal solo vocalists were Miss Goode, who displayed a pleasing and well trained voice in a showy song by Gounod; Mr. Guy, who is now rapidly making his way outside the Academy; Mr. Howells (the Potter Exhibitioner); Mr. Wadmore, a really good bass; and Miss Lyon, who gave with much musical feeling a charming song by Mr. T. M. Mudie. Favourable mention must be made of a part-song, "Autumn," by Mr. Eaton Fanning (student), which was excellently sung and deservedly applauded. Mr. Walter Fitton accompanied the vocal music with much care and judgment.

MR. HENRY LESLIE'S CONCERTS.

ON Friday, the 9th ult., Mr. Leslie commenced the season with a programme generally well selected to display the best qualities of his choir. Mr. Henry Holmes's Cautata, "Praise ye the Lord," we have already spoken of on its production at one of the Three-Choir Festivals, and although its execution on the present occasion was excellent, it failed to produce much effect. Wilbye's "Sweet honey-sucking bees," and Morley's "Fire, fire!" were exquisitely given; and amongst the best of the modern school were the concert-giver's Madrigal, "My love is fair," Mendelssohn's "Hunter's farewell," Sir Julius Benedict's "Rise, sleep no more," and Sir Sterndale Bennett's "Sweet stream." Miss Edith Wynne, Madame Patey and Mr. Maas gave several songs with their usual success; but solo vocalists can be heard anywhere, and we cannot but emphatically repeat our conviction that Mr. Leslie's choir should be the main attraction at these Concerts.

MR. HENRY LESLIE delivered an interesting lecture on the "Social Influence of Music" at the Royal Institution, on Friday, the 23rd ult. After dwelling at length upon the excellent effects which have resulted from the establishment of the various musical societies both in the metropolis and the provinces, he said—"In the grants made by Parliament for the year ending March 31st, 1872, the total amount voted was £233,179. The following are items in the account:

Schools of Science of Art	£87,830
School of Mines and Geological Museum	10,403
College of Chemistry	680
Royal College of Science (Dublin)	6,913
Edinburgh Museum	8,824

In the face of the above figures, it may well be asked why music does not receive a like support? And why a system which works so well in other arts could not, with equally good results be applied to music? The principal demand of musicians is, that in the metropolis a national institution should be established, which should be the heart of musical England; which should enable all who desire to follow music as a profession, to obtain a thorough theoretical and practical education; and which should have, as its governing body, such an array of our best men, that a musical degree conferred by it would be the greatest honour a musician could obtain. With such a central institution, purely elementary musical education might be left to the local school boards, and to such academies as might be formed by municipal authorities or by individuals. But how is such a central institution to be formed? Without the slightest trouble. For one exists with complete organization, ready at a moment's notice to be utilized—and that institution is the Royal Academy of Music; established in 1822, it has done much to elevate the standard of music in this country. It continued in flourishing circumstances until 1847, when it possessed £10,000 in Government securities. From this prosperous condition it gradually declined until 1868, when, in March, the committee of noblemen and gentlemen who managed the institution, and who had done their best, willingly giving up their time in its interests, resigned their functions, all the investments having been absorbed in the general expenditure, and a balance on the wrong side being left as a legacy to the future directors. In this dire extremity, without a management and with a debt of £200 weighing heavily upon

them, the professors of the Institution came to the rescue, Sir W. S. Bennett retaining the post of Principal, to which he had been appointed in 1866. They cleared off the debt, and closed the proceedings of 1869 with a balance of £650 in hand, and an increase of twenty-five pupils. But to do this, the professors took only 45 per cent. of their usual fees, thus virtually making the Academy a present of the remaining 55 per cent. In continuous prosperity have affairs progressed up to the present time, when the students number 144, and the balance in hand is some £2000. There is no intention of hoarding this balance, for the greater part of it will be immediately applied to the restoration of those scholarships which had become extinct under the former committee, in consequence of the application of the funds set apart for them to the general requirements. Comment is needless. An institution that has been restored by the energy and self-abnegation of its professors, when the working of it had failed in the hands of men of the highest social position, cannot but be deemed worthy of national support. To a limited extent the Academy has received that support, for a grant of £500 from Government was made to it in 1864, and was continued for 1865, '6, and '7. In 1868 it was withdrawn, but, thanks to Mr. Gladstone (and the earnest thanks of all musicians are due to him for that timely help), the grant was renewed in 1869, and has since then been continued. The Academy, having its certificated pupils in every town of any consideration, might be of considerable use to school boards in supplying examiners where musical education has been established. If Government would only assist the development of the Academy by help (which might be given on the principle of proportion to results) and active official recognition by the appointment of its representatives on the acting committee, a national institution might be established which would be of immense service to art, a great stimulus to musical education, and which would elevate the taste of the great body of the people through the length and breadth of the kingdom.

THE Anniversary Festival of the Royal Society of Musicians will take place at Willis's Rooms, on Friday the 5th April, His Royal Highness the Duke of Edinburgh in the chair. Several of the most eminent artists have already promised to assist in the musical department.

THE Pianoforte Recitals of Miss Clara Gottschalk, the first of which was given on the 10th ult., at St. George's Hall, have an interest apart from most performances of the kind from the fact of her devoting the chief part of the programme to the works of her late brother, L. M. Gottschalk. Her playing thoroughly realised the many attractive qualities of these compositions, which we trust may shortly become better known in this country. The "Slumber Song" may especially be cited as an excellent piece. Miss Gottschalk also performed a duet for two pianofortes, with Mr. W. Carter, which was much applauded. The vocalists were Miss Katharine Poyntz and Mr. Maybrick.

THE Monthly Popular Concerts at the Angell-Town Institution, Brixton, under the skilful direction of Mr. Ridley Prentice, have been progressing during the past month with great and deserved success. The programmes have been carefully selected; and Mr. Prentice's performance of some of the best classical pianoforte works has been thoroughly appreciated. These concerts have done much towards the musical education of the residents in this locality; and we sincerely trust that the spirited director may receive sufficient encouragement to enable him to remove his praiseworthy efforts in the future.

THE six lectures on the Clavessin and Pianoforte given by Herr Pauer at the South Kensington Museum, are likely to prove highly interesting; for although in his remarks upon art and artists his foreign accent is somewhat an obstacle to the due appreciation of his discourse, he speaks with his fingers so eloquently in the universal language of music as amply to make amends for this defect. Selections from the works of Scarlatti, Couperin, Rameau, Johann Kuhnau, and Matheson were given at the first lecture on the 5th ult., and the following Monday was devoted to Handel and Bach.

WE have received the following official notice of the arrangements respecting new musical publications for the International Exhibition of 1872:—Her Majesty's Commissioners will appoint a Committee to select for performance in the Royal Albert Hall new Compositions of merit which may have been published before the 1st March, 1872. Accordingly, Her Majesty's Commissioners are desirous of receiving from the Musical Academies and Schools of the

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MISS HELEN DALTON,

MR. SIMS REEVES,

MR. WHITNEY,

AND

HERR STOCKHAUSEN.

CONDUCTOR - - - MR. BARNBY.

EXETER HALL.

The Oratorio Concerts.

FOURTH SEASON, 1871-2.

THE EIGHTH SUBSCRIPTION CONCERT

ON
TUESDAY, MARCH 19, 1872.

HANDEL'S

MESSIAH.

MADAME LEMMENS-SHERRINGTON.

MISS JULIA ELTON.

MR. SIMS REEVES.

MR. WHITNEY.

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June 10

April 29

May 27

June 24

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No. 88.—Prelude and Air with Variations, from the "Suites de

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Largo. *f Allegro.*

TREBLE. He is ris - en! . . . Thanks be to God, who

ALTO. He is ris - en! . . . Thanks be to God, who

TENOR (Sopr. lower). He is ris - en! . . . Thanks be to God, who

BASS. He is ris - en! . . . Thanks be to God, who

ACCOMP. *Largo.* $\text{♩} = 65.$ *Allegro.* $\text{♩} = 116.$

giv - eth us the vic - to - ry, thanks be to God, who giv - eth us the vic - to - ry, who

giv - eth us the vic - to - ry, thanks be to God, who giv - eth us the vic - to - ry, who

giv - eth us the vic - to - ry, thanks be to God, who giv - eth us the vic - to - ry, who

giv - eth us the vic - to - ry, thanks be to God, who giv - eth us the vic - to - ry, who

giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, through Je - sus Christ our

giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, through Je - sus Christ our

giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, through Je - sus Christ our

giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, through Je - sus Christ our

Lord, . . . through Je - sus Christ our Lord, . . . through Je - sus

Lord, . . . through Je - sus Christ our Lord, . . . through Je - sus

Lord, . . . through Je - sus Christ our Lord, . . . through Je - sus

Lord, . . . through Je - sus Christ our Lord, . . . through Je - sus

p tranquillo. *dim.*

Christ our Lord. . . . He . . . died for all,

Christ our Lord. . . . He died for

Christ our Lord. . . . He died for

Christ our Lord. . . . He died for

p tranquillo. *dim.*

p He . . died for all, . . . that they *cres.* . . . which live *dim.* . . . might not

all, He died for all, . . . that they which live might not

all, He died for all, . . . that they which live might not

all, He died for all, . . . that they which live might not

cres. *dim.*

hence-forth live un-to them-selves, but . . . un-to Him, to Him who died for them,

hence-forth live un-to them-selves, but . . . un-to Him, to Him who died for them,

hence-forth live un-to them-selves, but . . . un-to Him, to Him who died for them,

hence-forth live un-to them-selves, but . . . un-to Him, to Him who died for them,

cres. dim. cres.
and rose . . . a-gain . . . that they which live might not

that they which live . . . might not hence-forth live . . .

that they which live . . . might not hence-forth live . . .

that they which live . . . might not hence-forth live . . .

poco rit. e dim. a tempo.
hence-forth live un-to themselves, but . . . un-to Him, to Him who died for them,

un-to them-selves, . . . but . . . un-to Him, to Him who died for them,

un-to them-selves, . . . but . . . un-to Him, to Him who died for them,

un-to them-selves, . . . but . . . un-to Him, to Him who died for them,

un-to them-selves, . . . but . . . un-to Him, to Him who died for them,

[illegible]

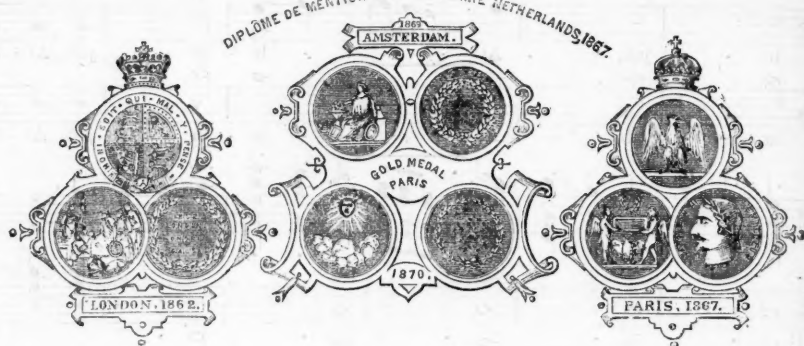
First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "lu - jah, Al - le - lu - jah, Al - le -". The piano part includes a "do." marking and a "a tempo." instruction.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "lu jah. He is - jah, ... A - men, ...". The system includes tempo markings: "rall.", "1st time.", "2nd time.", and "Maestoso." with a fortissimo (ff) dynamic. The piano part includes a "cres. e rall." instruction.

Third system of the musical score. It features four vocal staves and piano accompaniment. The lyrics are: "men. men. men. men.". The system includes tempo markings: "Allegro." and "rall.". The piano part includes a fortissimo (ff) dynamic.

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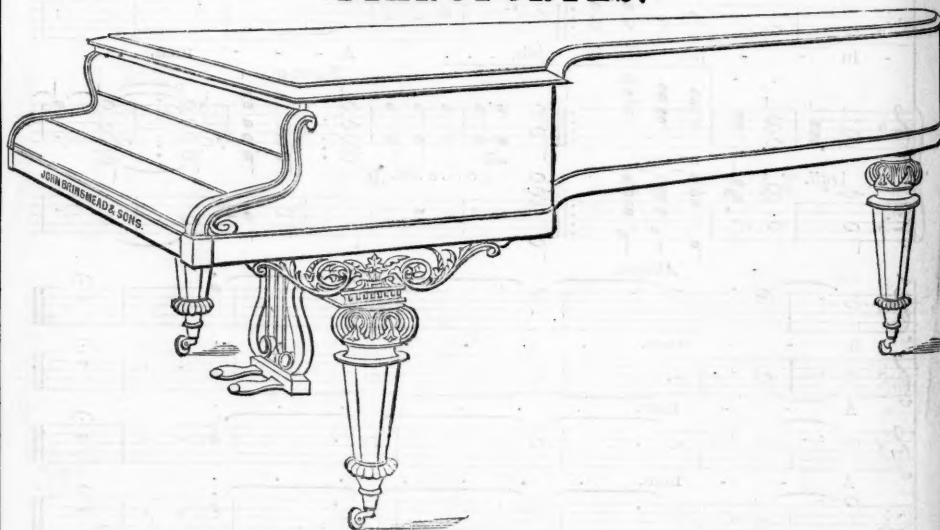
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THE Musical and Literary Entertainments held in the Pimlico Rooms every Monday evening, under the energetic management of Mr. J. Baucutt, have been very attractive during the past month. On the 12th ult., the vocalists were Miss Woodward and Mr. Levisohn. Their songs were much applauded, and the Misses Hardy and Giles played several solos on the pianoforte very creditably; the accompaniments were performed by Mr. W. D. Sumner.

On Thursday the 8th ult., the Peckham Choral Society, in connection with the Mutual Improvement Society, gave a concert at the Collyer Memorial Rooms, to a large audience. The programme was in two parts, sacred and secular. The choruses, considering the class was established only in October last, were well rendered. Amongst the soloists may be mentioned Miss Statham and Miss Williams, both of whom received encores. A pianoforte solo by Mr. A. F. C. Duffelle (organist of St. Mary's Church, and Professor of Music to the Royal Naval School), was exceedingly well played and re-demanded. Mr. F. W. Fry accompanied in his usual able manner, and Mr. Harland conducted with much care and judgment.

MR. R. SUTTON SWABY (organist of the Pro Cathedral, Kensington) gave a Recital on the new organ for Trinity Church, Trinidad, at the factory of the builder, August Gern, Boundary Road, Notting Hill, on the 16th ult. The programme was varied and well selected, and the instrument was greatly admired.

MR. HENRY LAHEE delivered a lecture on the Life of Schubert, at the Literary Institution, Chelsea, on the 2nd ult. Vocal and instrumental illustrations from the composer's works were given by Miss Sophie Ferrari, Miss Nott, Mr. Trelawney Cobham and Mr. Wallworth, and also by Mr. Lahee and one of his pupils. The lecture and the illustrations were received with much favour by a numerous and appreciative audience.

We are requested to state that Mr. Hamilton Clarke has resigned his office of organist to the New Parish Church at Kensington, on being appointed to St. Peter's, Onslow Gardens, to succeed Mr. Arthur Sullivan, who retires.

By a Boston paper we learn that a concert was given by the members of the Dolby company at Bridgeport, on Monday, the 15th January, and the next morning they were presented with the following address:—"In the name and on behalf of the English residents in the city of Bridgeport, Conn., U.S.A., I esteem it a privilege to tender you our hearty congratulations upon the artistic success you have achieved during your short sojourn in this country, a success which has engendered in our breasts feelings of real pleasure and national pride. In a musical sense we have much to thank you for; in the inimitable rendering of those gems of melody, those much-prized glees and madrigals, you have done much to elevate and improve the musical taste of this community. May favourable breezes waft you in safety to your much-loved native land, and may the good ship 'plough the deep' without encountering any 'storm,' and when, amid the endearments of home, reminiscences of your travels loom up in your minds, rest assured your presence in Bridgeport was an oasis in our pilgrimage on earth. That you, one and all, may continue to 'climb the mountain' of fame, is the earnest desire of yours very sincerely, WILLIAM TOMLIN, Director of Bridgeport Choral Association.—To Messrs. Santley, Patey and Cummings, and Miss E. Wynne and Madame Patey." January, 1872.

MISS ARABELLA WARREN gave a concert at Ladbroke Hall, Notting Hill, on the 12th ult., which was well attended. The principal features in the programme (besides the singing of the concert-giver) were Handel's "Ruddier than the cherry," given with much success by Mr. T. Ainsworth; Mr. Frank Elmore's "Woodman's Son," sung by the composer; and Arthur Sullivan's "Looking back," by Miss Sydney. Miss Arabella Warren took part in the "Magic wore scarf" (with Messrs. Elmore and Ainsworth); in Rossini's duet, "Giorno

d'orrore" (with Madame Angus Weldon), and in Garrett's "Good night"; and also sang Ferrari's "Vieni, vieni," the "Angels' whisper," and Molloy's Irish ballad, "Thady O'Flinn," the two last songs being encored. Mr. Frewer was the pianist of the evening, and, besides accompanying the vocalists, played with much effect a selection from "Oberon," a Rondo by Chopin, and Weber's "Rondo Brillant." Miss Warren may be congratulated on the complete success of the excellent programme she had provided for her friends.

THE Annual Musical Festival at Brighton (the third of its kind projected and carried out by Mr. Kuhe) has been thoroughly and deservedly successful. The playing of Madame Schumann created a marked effect, and at the conclusion of her performance she was unanimously recalled and overwhelmed with applause. Amongst the solo instrumentalists we must also mention Mr. Carrodus (violin), Mr. H. Chipp and Mr. E. Howell (violoncello), Mr. R. Taylor (organ), Mr. Lockwood (harp), and Mr. Kuhe and Herr Ganz (pianoforte). The orchestral works included Beethoven's Symphony in C minor, Mendelssohn's Italian Symphony, Mozart's Symphony in G minor, &c. A selection from the works of M. Gounod, conducted by the composer, was an interesting feature, and this included his spirited Sultanelle (which was vociferously encored) and his Messe Solennelle, which was well given throughout, the choruses being sung by the Brighton Sacred Harmonic Society. One of the important attractions of the Festival was Sir Julius Benedict's Oratorio, "St. Peter," the principal parts in which were admirably sustained by Madame Cora de Wilhorst, Miss Alice Fairman, Mr. Vernon Rigby and Herr Stockhausen. Madame de Wilhorst elicited an enthusiastic encore for her rendering of the air, "The Lord hath His way in the whirlwind," and Miss Alice Fairman received a similar compliment for her intelligent reading of the beautiful air, "O thou afflicted." The choruses were given with much energy and precision, and the work (which was conducted by Sir Julius Benedict) was evidently thoroughly appreciated. In addition to the vocalists already named, Mrs. Weldon, Miss Julia Elton, Miss Blanche Cole, Madlle. Angele, Madame Rudersdorf, Madame Lemmens-Sherrington, Madlle. Natalie Carola, Messrs. Nelson Varley, G. Perren, Lewis Thomas, &c., have contributed their valuable services during the festival, all of whom have been warmly received. It would be impossible to give a list of all the works performed, but we may mention Gounod's "Lamentations of Jeremiah" ("Gallia"); Mendelssohn's "Lobgesang," Rossini's "Stabat Mater," and Mozart's Twelfth Mass, as amongst the most important. Messrs. Kingsbury and Taylor have rendered efficient aid both with the baton and at the organ.

MADAME SCHUMANN gave the first of two pianoforte recitals on the 22nd ult., at St. James's Hall, before a numerous and thoroughly appreciative audience. The programme opened with Schubert's excellent Sonata in A minor, every movement of which she played not only with finished executive power but with the truest conception of the composer's intention. In Beethoven's variations in C minor (Op. 35) she thoroughly enlisted the sympathies of her hearers, and received the warmest applause at the conclusion of her performance. Amongst the smaller compositions included in the selection, Brahms's arrangement of Gluck's "Gavotte" created quite a sensation, and was most enthusiastically re-demanded. The delicacy of feeling Madame Schumann threw into this charming little piece delighted every listener; and we can scarcely doubt that the effect will be to make amateur pianists strive their utmost to re-produce so graceful a realisation of a graceful work. The selection of the "Kreisleriana" was also received with unqualified pleasure. The vocalist was Madlle. Anna Regan, who gave a most intellectual rendering of some of Schumann's songs, two of which were unanimously encored. Sir Julius Benedict accompanied with his usual care and judgment.

THE decease of Mr. H. F. Chorley, which occurred on Friday, the 16th ult., removes from us a musical critic who, whatever might be thought of his opinions, at least wrote with an honest conviction of the truth of the principles he advocated, and endeavoured to uphold the dignity and independence of an office which, for thirty-five years, he worthily filled. The "Athenæum" certainly, under his musical guidance, obtained a character for consistent criticism of which it had a right to be proud; and his name will not be easily forgotten, even by those who differed from him in his earnestly expressed strictures upon art and artists. Mr. Chorley wrote the libretti of "St. Cecilia" and the "May

Queen," the former for Sir Julius Benedict, and the latter for Sir Sterndale Bennett; and he also selected the texts for Sir Julius Benedict's Oratorio "St. Peter," and furnished many other composers with words for music. Amongst his works on the art may be mentioned "Modern German Music," "Music and Manners in France and Germany," "Thirty years of Musical Recollections," &c., all of which have obtained a wide and deserved popularity.

The date of the Worcester Musical Festival is fixed for the 10th September and three following days, and amongst the works to be performed Bach's Passion Music (S. Matthew) will be included. The increasing popularity of this sublime composition is a hopeful sign of the progress of musical culture in this country.

We are authorized to state that, on Tuesday in Holy-week (March 26th), a special service will be held in Westminster Abbey, in which Bach's Passion (S. Matthew) will be included. The music will be sung by 250 choristers, and accompanied by a full orchestra, with organ. A sermon will be preached by the Dean.

The "Johannes-Passion," of Bach, will, we understand, be heard for the first time in this country, on Friday, March 22nd, at a morning concert, to be given at the Hanover Square Rooms, for the purpose of raising a fund for the restoration of the Church of St. Anne, Soho. The principal artists will be Madame Cora de Wilhorst, Madame Bentham-Fernandez and Herr Stockhausen. The important tenor music will be undertaken by Mr. Arthur Wade, whose vocal qualifications are well known to musical amateurs. The work will be produced under the direction of Mr. Joseph Barnby.

At the Beethoven Rooms, on Wednesday, the 14th ult., a complimentary concert was given to Mr. John Gill, at which the following distinguished artists gave their valuable aid:—Mme. Florence Lancia, Mr. Trelawney Cobham, Signor Ciabatta, Mr. Wadmore, Mr. Henry Guy, and Herr Ganz. The late choir-boys of St. James's, Westminster Street, also assisted. Between the parts of the concert a presentation of a very beautiful and massive silver tea service was made to Mr. Gill by Captain and Mrs. Coster, on the part of the congregation of that church. The teapot bore the following inscription:—"Presented to John Birch Gill, Esq., by members of the congregation of St. James's, Westminster Street, on his retirement from the choir, as a mark of their esteem and regard." Mr. Gill returned thanks in an appropriate speech.

Miss COOPER, organist of Christ Church, Hampstead, has had a handsome and valuable gold chain and locket, with monogram engraved thereon, presented to her by the Vicar, Rev. E. H. Bickersteth, and members of the congregation, in token of their appreciation of her musical abilities. Miss Cooper is the eldest daughter of the well-known organist, Mr. J. T. Cooper.

We make the following interesting extract from Walcott's "Traditions and Customs of Cathedrals":—"The Committee appointed by the House of Lords (1643) acquaint us, in one of their captious exceptions with the first notice of what are technically called Services, alleging it to be an innovation in discipline, the 'singing the Te Deum in prose after a Cathedral church way in divers parochial churches, where the people have no skill in such music;' whilst they recommend that the 'music used in God's holy service in Cathedral and collegiate churches be framed with less curiosity, that it may be more edifying and more intelligible, and that no hymns or anthems be used where ditties are framed by private persons, but such as are contained in the sacred canonical Scriptures, or in our Liturgy of prayers, or have public allowance.' In the Synod of Westminster, 1562-3, the motion to remove 'strains of skill, musical performances, and playing on organs' out of Cathedrals was lost in the Lower house of Convocation by one vote only. Owing to the want of 'able ministers' in the reign of Elizabeth, it was, in 1584, seriously proposed to Parliament, 'that every dean and chapter of every Cathedral and collegiate church that did pay yearly wages to singing men and choristers and musicians in their churches, should pay the same in yearly pensions to such pastors as were resident on their benefices which should be found to want sufficient sustentation of living.' Yet in 1559 the royal Injunctions commanded that 'no alteration be made of such assignments of living as heretofore hath been appointed to the use of singing or music in the church, but that the same do remain.' Fuller says it was reported of the Puritan Bishop of Carlisle, Dr.

Barnabas Potter, that 'organs would blow him out of the church.' There appears to have been great laxity in the choirmen who, at Canterbury absented themselves 'every third week,' and at Chichester were required to 'carry themselves in a respectful manner to the residentiaries,' who were reminded to maintain 'the meetings and hospitable invitations kept quarterly for the choir,' or give in lieu 'money by way of perdition' and as a 'benevolence.' The organ was silenced where it had not been destroyed during the Usurpation; and it is curious to read this entry in the diary of a man of middle age, November 4, 1660: 'To the Abbey, where the first time that ever I heard the organs in a Cathedral.'

A SPECIAL service appropriate to the season will be held at the church of St. John the Evangelist, Waterloo Road, on Easter Wednesday, when the second and third parts of the "Messiah" will be performed by a band and chorus of more than 200. The principal singers will be Miss Harmon, Miss Forsey Brion, Miss Barnett, Mr. Wallace Wells and Mr. Walter Reeves; Mr. Walter Fittion will officiate at the organ, and the whole will be under the direction of the organist of the church, Mr. R. Forsey Brion. The service will be open to the public, and no tickets will be required for admission.

MR. WILLEM COENEN announces "Three Chamber Concerts of Modern Music," at the Hanover Square Rooms, the programmes of which are, we perceive, limited to the works of German composers. Whether a more extended repertory would not be desirable is, we think, a question worth debating; but the experience of past seasons convinces us that the present series will be well worthy the attention of the lovers of chamber music. The instrumentalists are Messrs. Wiener and Amor (violin), Messrs. Zerbin and Ham (viola), Messrs. Daubert and Vieuxtemps (violoncello), and Messrs. Carl Reinecke and Willem Coenen (pianoforte); and the vocalists Miss Sophie Ferrari and M. Fontanier; conductor, Mr. J. B. Zerbin.

On the 21st ult., the Concordia Choral Society gave the sixth evening concert, at the Concert Hall, Store Street, under the able direction of Mr. J. C. Merrick, the conductor. The soloists were Miss Annie Edmonds (who was suffering from a severe cold, and consequently did not sustain the whole of the part assigned her), Miss Banks (vice Miss Edmonds), Miss Annie M. Lennox, Mr. Albert James, and Mr. G. J. Lachner. Miss R. E. Merrick and Miss Stevenson presided at the pianoforte, Mr. A. Merrick at the harmonium, Mr. S. R. Webb was solo violinist, and the chorus numbered about 100 voices. The first part consisted of selections from the works of Handel, Mendelssohn, and Gounod; and the second of part-songs, solos, &c., all of which were warmly received, several being encored. A duet, "Guillaume Tell," was exceedingly well rendered by Mr. S. R. Webb (violin) and Mr. J. C. Merrick (pianoforte). The concert commenced with "God bless the Prince of Wales," and concluded with Horsley's "National Thanksgiving Hymn" for the recovery of H. R. H. the Prince of Wales, the audience standing during the performance of both pieces.

Rebels.

NOVELLO, EWER AND CO.

Tannhäuser, and the Tournament of Song at Wartburg. Romantic Opera, in Three Acts. Composed by Richard Wagner. Edited and translated into English by Natalia Macfarren.

AT length the public of this country is likely to become acquainted with the operatic works of a composer who, considering how little is here known of him, has certainly caused an amount of controversy almost unexampled in the history of art. The "music of the future" has been a convenient phrase by which to designate the compositions of a man who, refusing to be bound by the tacit laws which have regulated the productions of the creative artists who have preceded him, has devoted his life to the practical working of a theory in operatic art, the truth of which the result alone can prove. That this result has fully demonstrated, at least in the land of his birth, the falsity of the idea that his compositions, if worth anything, can only be appreciated by future generations, is now beyond a doubt, for his popularity at the present moment is such that not only are his operas played at all the principal lyrical establishments, but a theatre is about to be specially constructed in which his novel artistic theories shall be fairly and fully carried out. Whatever, therefore, may be thought of the peculiar tenets enunciated in his literary works, and gradually developed in

his operas, Herr Wagner is a man whose power can no longer be ignored; and slow as the English people are to admit any notions which run counter to those in which they have been cradled, we are beginning already to feel our way in the "music of the future," and to receive in infinitesimal doses the most palatable and presentable specimens of a style of art which, if we may credit reports, is rapidly revolutionising musical Germany. That the mind of a man, however, cannot be judged by the presentation of scraps from his works is too manifest a truth to be disputed; and here, then, as a sign of the times—or rather, perhaps, in anticipation of the times—is the entire opera of "Tannhäuser," not in an expensive form only accessible to the luxurious few, but in the cheap octavo edition which has already popularised the many immortal creations of the lyrical composers which, until recently, were comparatively unknown, save by the few favourite extracts constantly reproduced by public and private vocalists. No "skimming over" the music of "Tannhäuser" will give the slightest idea of the grandeur and completeness of the opera. It appeals to the student as a whole work, and as a whole work only can it be truly judged. It cannot be cut into fragments for the concert-room, for the parts are so linked together that they do not bear criticism when disunited; even the March, with which English audiences are now tolerably familiar, fine as it unquestionably is alone, has a wonderfully increased effect in the opera, where, opening the scene called the "Tournament of Song," it accompanies the procession of Guests, Pages, Knights, Nobles and Ladies, until, the stage being filled, it bursts into a grand chorus, the second subject being used for a choir of ladies, and the climax being wrought up with brilliant dramatic power. It would be impossible here to enter into a detailed analysis of this remarkable work—and indeed so thoroughly is the music written to the varied action of the drama, that it is only upon the stage that we have a right to criticise it—but we cannot help pointing to the scene between *Venus* and *Tannhäuser*, at the opening of the opera, into which the charming chorus of Sirens is so beautifully interwoven; the scene in which *Tannhäuser* first beholds *Elisabeth* after his release from the "Hill of Venus," the whole of the "Tournament of Song," and the concluding portion of the last act, especially where the funeral train of *Elisabeth* is first seen, as instances of that faculty of colouring by sound which, according to Herr Wagner, it should be the mission of the highest composers to cultivate. In the "Editor's note," at the beginning of the work, a list is given of the instruments required in the orchestra, and also of those on the stage; and we are glad to find that the English names of these, where English names exist, have invariably been used for the indications of the scoring. The edition has been collated with the full score, from which all directions, metronome marks, &c., have been inserted; and we need scarcely say that in every respect the translation from the original German is excellent. That this representative work of a composer, respecting whose place in the world of art such a division of opinion exists, will be most extensively circulated cannot admit of a doubt; and now that a publisher has been found with sufficient spirit to print the opera in this country, we may indulge a hope that a manager may be found with sufficient spirit to produce it.

Original Compositions for the Organ. By J. Baptiste Calkin.

THIS is the sixth book of a series that claims general attention. Its contents are a Festival March and a piece entitled "Homage à Mendelssohn," which latter the author describes as a "Three-part Song without Words." The main merit of both pieces is their admirable fitness for the instrument to which they are appropriated; with moderate difficulty to the player, some of the best effects of the organ are herein to be produced; there is rich fullness in the distribution of the manual parts, and the problem of writing for the pedals is solved with the expertness of one who is thoroughly familiar with the materials at his command. Another matter for praise is the marked character and the tunefulness of each piece; and they may be confidently recommended to young players, and to those who wish to make a pleasant impression on a not very profound audience. The March is most spirited, the prominent bass passage, that introduces the key of F in a third strain, has an excellently fresh effect; the trio, in A minor, contrasts well with the principal matter. After the recommencement of the March, in its primal key of C, there is a digression to E flat, in substitution for a change to a more nearly related key which stands in the original March, that makes a good surprise, and the *La Capa* is prolonged by a brilliant coda. The "Song without Words" fulfils the author's definition,

by being a continuous melody harmonised in three parts within the compass of as many female voices, which is assigned to the oboe stop on the swell; while an accompaniment of quicker notes in arpeggio for another manual, with the detached notes for the pedals, lightens and relieves the sustained notes of this cantilena.

A rule of rhythm, little understood by some musicians and totally ignored by others, prompts a remark on the compositions under notice, which must be taken as it is meant—namely, in no captious spirit, but in the hope to elucidate, it may be, a matter that is of more importance than many writers suppose. A rhythmical period should close on the first note of a bar, unless the penultimate harmony be superseded, when the final note is delayed till the second of the bar. There are a very few exceptions from this otherwise universal law, and they, rightly regarded, all tend to confirm, nay, to illustrate, the principle involved. The works of ancient and modern German, Italian, French, and English writers furnish abundant exemplification of what is, here enunciated; there also are many instances, it must be admitted, of the disregard of the rule by the best writers; still, the shortcomings of a saint are no warrant for the peccadilloes of one who has not the screen of boundless charity for his sins, and a great man's error justifies not the wilful wandering of a writer who has less claim to critical deference. Now, as the close of a phrase is required by rule to fall on the beginning of a bar, the opening of the same phrase must be so placed as to accommodate the requirement, and this seems to compel that the division of the bars throughout the phrase be counted backwards from the final note, when the fragment of a bar which remains after such division must initiate the melody. According to this, both of Mr. Calkin's pieces should open on the third crotchet of a bar, in order that their principal closes might fall upon the first. Then, in the March, the first three phrases would close on the first instead of the third crotchet of the bar, the fourth phrase would need a prefix of two bars, and the entire of the second strain would have its cadences in agreement with natural accent; and in the other piece the first eight phrases would terminate on the first of a bar, and the expansion of a rhythm, which brings the strain to its lawful close on the strong accent, might be rendered more definite, and, therefore, satisfactory. The author seems to have had an indistinct notion that the final note should be the first of a bar, for thus he closes each piece; but the rule applies throughout a composition, and not merely to the concluding cadence, and the extension of some period by half a bar, in order to bring about the nominally correct termination, is the worst evil of an unclear perception of the law, since one cannot hear bar lines, nor tell, by listening, where they are drawn, but one may be fully aware of a half-bar too much or too little in a phrase. The subject needs a far longer disquisition to make it thoroughly intelligible than is here offered, and which goes as far as would here be seemly. It is one of sufficient importance, however, to deserve the attention of critics and composers, and if it has not been often advanced, there is the more reason for touching on it, though lightly, at present.

Gloria in Excelsis. Three Settings for Male Voices. By E. T. Chipp.

THESE pieces we may suppose to have been written during the deanship of Dr. Harvey Goodwin, at Ely, and will take the liberty to assume that the particular form in which they are cast may have been suggested to his intelligent and skilful organist by that accomplished divine. The ground for such supposition is the dedication of the series to this functionary in his present capacity of Bishop of Carlisle. The assumption implies no want of merit in the composer, who, if he had given technical embodiment to the conceptions of another man, has therein well proved his musicianship, and, no less, the pliability of his invention; while the idea he has rendered is that of one who is known to feel strongly the power of music in church service, and has written to excellent purpose on some points connected with its use. The treatment of the Communion Service is a task of extreme difficulty to the musician. Among the reasons for this are the imperative necessity for rendering it solemn to the utmost; the discrepancy, in some places, between the extreme joyousness of the words, which seems to prompt the loudest and grandest utterance of the song of glory, and the reverential spirit of the auditory, which demands the meekest, stillest, devoutest expression in whatever would enlist its sympathy; again, the objection entertained by many thoughtful persons to the participation in the office of anyone who has not received confirmation, which excludes boys' voices from the score; and, further, the ever present restriction to brevity, which, if not an obstacle, is a severe

hindrance to the development of musical form in church composition. Dr. Chipp wears these fetters rather as ornaments than trammels, for they have guided him to the production of music that is pertinent to its situation and novel in its effect. Many passages are set for all the voices in unison, accompanied by the harmony of the organ; others are set in vocal harmony, which is sometimes, effectively, without any accompaniment; and others, again, are set in chanting form, with many syllables to an undivided note, to separate which, for declamation, rests with the singers or choir-master. Here are the elements of broad variety in the effect, and the three settings are well enough distinguished from each other. The first is in A flat; it aims little at melodious charm, depending more upon the impressiveness of its harmony; this, as in the other two compositions, is entirely modern in character, having none of the affectation of remote ages that disfigures some recent church music with antiquated chords and progressions, which are inopportune in association with peculiarities of the present time; but it has few of such chromatic discords as impart a secular air to church music, and are employed too freely, perhaps, by latest musicians. No. 2 is in D; this is the setting which has our preference, and it would not be difficult to give reasons for the predilection, but somewhat tiresome to readers who have not the music side by side with the remarks. No. 3 is in E; the supposition that has been ventured as to the date of the production screens this piece from the charge of having fallen on the track of another setting of the same hymn, wherein the rendering of one long passage is identical with that now before us. It is the entire course of deprecations, beginning with the words, "O Lord, the only begotten," and closing with the last time of "Have mercy upon us," which is set, sentence by sentence, to a monotone, each a semitone higher than the preceding, while the change of key upon each is rendered clear and emphatic by the harmony of the organ. A like very striking climax, set to the same portion of the text, is to be found in a Gloria by Mr. R. Forsey Brion, which came within our reach some time before Dr. Chipp's work, but was probably written since the dean became a bishop. The series is commended to any establishment in which the Communion office is celebrated with chorus.

Gavotte, by C. W. Gluck; arranged for the pianoforte, and dedicated to Madame Clara Schumann, by Johannes Brahms.

This *Gavotte*, which Madame Schumann has latterly made so popular by her exquisite playing, is likely to command an extensive sale; for, apart from its attractive character, it is by no means so difficult as it sounds, and indeed as it looks upon paper. The three lines which occasionally appear are only used for the sake of showing the parts more clearly; and amateur pianists will be glad to find that if they are not frightened by a few extensions, the piece is perfectly within their reach. The *Gavotte* occurs in Gluck's opera "Iphigenia in Aulis," and this very excellent arrangement by Brahms is the one always played by Madame Schumann.

Ave Maria for solo and chorus, by Frederic N. Löhner. Op. 17.

This is not—as are many vocal pieces that bear the same title—a composition to a secular poem, which, more or less sentimentally, more or less metaphorically, refers to the well known adoration of the Roman Church, or to persons in the act of offering up the same; but it is a setting of the veritable Hymn to the Virgin, obviously designed for devotional use. True, the title-page states it to have been written for a vocal association which is conducted by the author; but we incline to look beyond the statement, and still suppose that the church was in the heart of the writer, and that his ambition will be satisfied only if his music be adopted in the service of some ecclesiastical establishment. It is unpretentious in respect of elaboration, but is for the most part melodious, and, consequently, pleasing in effect. We are sorry for some instances of careless writing, such as the two fifths, A D, D G, between the soprano voice and the bass, in the 10th bar of page 6, and the worse 8ths, C D, between the same parts in the next bar. The composer's principles differ from our own, or he would never write the diminished triad of the leading note freely as a concord with this sensitive or leading note doubled in the extreme parts, as he does at the top of page 8; but these are days of novelty and daring, and we must condemn no man's principles. The hymn opens with an Andante wherein some phrases for mezzo-soprano solo are intermixed with some for the chorus. This movement recurs after another in a different key and measure, in which a solo bass has a prominent share, beginning at the words "Sancta Maria;" and the

whole closes with a brief amplification of the Andante. The hymn is orchestrated with evident knowledge of the capabilities of the instruments to which it is assigned, for we will consider the low D for the double basses—a tone below the most desirable 4th string of German use—as an oversight, or as being written to be played an eighth higher; best composers have sometimes trusted in like manner to the discretion of double-bass players. The instrumentation is generally clear, and the voices will have a charming effect where they are sometimes left without accompaniment.

Maud. Romance for the Pianoforte.

Illusions. ("Where the Golden Corn is Bending"). Song. Words by Adelaide Anne Procter.

Composed by Frederic N. Löhner.

MR. LÖHNER'S Romance has but little pretension, and perhaps on that account may prove more acceptable to those unambitious pianists who desire to please rather than to astonish their listeners. A simple but extremely melodious theme, illustrative of Tennyson's words, beginning "She is singing in the meadow," is gracefully treated, the second part, in the subdominant, being played with the right hand, the left crossing it for the accompaniment. There is nothing novel in the piece, and no variety is attempted on the recurrence of the subject, but the melody is, perhaps, sufficiently interesting to re-appear without adornment. The song very fairly illustrates Miss Procter's words, and the accompaniment, running almost throughout with the voice, is written with commendable care. The effect of the short recitative before the final *allegro* is to us somewhat patchy, but every phrase in the song is vocal, and this is no small recommendation to singers who do not wish for pianoforte pieces with a voice accompaniment.

Lesbia on her Sparrow. Song. The Words by William Cartwright. The Music composed by Robert C. Edwards.

THE words of this song would scarcely inspire any musical feeling with the most accomplished vocal writer, and we can hardly wonder, therefore, that Mr. Edwards, who is new to us, should have failed to produce any very satisfactory result with the materials entrusted to him. Apart from the want of a defined melody, however, there is an absolute crudeness about the harmonies, which is the more apparent from the obvious attempt which is made to imitate the style of the old song writers.

Esmeralda. Morceau caractéristique, pour Piano. Par Wilhelm Schulthes.

AN animated little composition, which demands much command of the instrument from pianists who desire to execute it with the effect intended by the composer. The subjects are extremely elegant, and the passages lie well under a practised hand. There is much freshness in the change to the tonic major for the conclusion of the piece.

Hommage à Mendelssohn. Three-part Song, without Words; for two performers on the Pianoforte. By J. Baptiste Calkin.

THIS graceful trifle requires not any association with the name of Mendelssohn to recommend it to the notice of pianists who have acquired the difficult art of giving unaffected expression to a pure and elegant melody. It is strictly, as the title denotes, a three-part song, the *secondo* accompanying throughout in *arpeggios*. We have rarely met with a piece which more thoroughly proves our oft-repeated assertion that the small works of an accomplished musician are infinitely superior to the large works of a pretender. Harmonium players will be glad to learn that this duet is also published arranged for that instrument in conjunction with the pianoforte.

CRAMER, WOOD AND CO.

The Land of the Setting Sun. Duettino, for Mezzo-Soprano and Tenor. Words by Frederick Enoch; Music by Henry Smart.

THE title-page of this Duettino will sufficiently explain its character; and the name of its composer will be an ample guarantee of its intrinsic worth. The melody, in 2/4 rhythm, flows throughout with the utmost grace and elegance, and the accompaniments are, as might be expected, those which only an accomplished musician could supply. The solos are pretty equally divided between the two singers; and where the voices unite, each part is, as it should be, a melody in itself.

The Young Mountaineer. Song. Written by J. Denis Coyne. Composed by Alberto Randegger.

BASS singers have so few good songs especially written for them in the present day that we are glad to be able to direct

their attention to this excellent composition. A bold symphony, commencing with an effective pedal bass, leads to a highly characteristic subject, the pianoforte, with but few exceptions, moving with the voice throughout. The feeling of the words is well expressed; and an unexpected enharmonic change, on the words "Perfum'd by odours," gives much piquancy to the melody. There are no unnecessary difficulties, either in the voice part or the accompaniment, to prevent this song achieving the popularity it deserves.

This Rose. Song. Poetry by Lord Byron.

Perdita's Song.

Are other Eyes. Poetry by L. E. L.

Composed by Charles Salaman.

WHEN we say that Mr. Salaman's vocal compositions appeal exclusively to cultivated artists—be they professional or amateur—we presume that we are paying him the highest compliment he can desire, for assuredly he knows more of the state of the musical market in this country than to imagine that the multitude of young ladies who worship Claribel will go into raptures over such refined and legitimate music as we find in the three songs before us. With the exception of Mr. Salaman's charming setting of Shelley's serenade, "I arise from dreams of thee" (which first drew our attention to his compositions) we are inclined to think that No. 1 of the group of vocal pieces forwarded to us for review—"This Rose," the poetry from Byron's "Bride of Abydos"—is the best song he has yet written. Opening in E major with delicate *staccato* chords, ending on the dominant of C sharp minor, the voice commences with much effect in the original key, the symphony being now carried on as an accompaniment. To the words, "What! not receive my foolish flow'r!" we have an unexpected and most appropriate change from the major to the minor chord of B; and a beautiful and smooth chain of modulation—through F sharp minor, E minor, and G minor—conducts us eventually to a close in B major; the passionate phrase, in E minor, "Oh, Selim dear," afterwards bursting forth with much dramatic feeling. An effective point, too, is a return to the original placid melody, with the *staccato* quaver accompaniment, which is continued to the conclusion of the song. We need scarcely say that for the due expression of this poetical little vocal piece the pianist and singer must be thoroughly in sympathy. "Perdita's Song" has a melodious and appropriate theme in G minor, with a quiet and unobtrusive accompaniment throughout. The change to the tonic major is exceedingly happy, and gives additional effect to the recurrence of the minor for the expression of the final phrase. The varied shades of feeling are well reflected in the poetry of L. E. L., and we can conscientiously recommend the song "Are other eyes" to vocalists who can give the requisite meaning to the words. Here again good use is made of the alteration from major to minor; and there is sufficient point in the pianoforte part to keep the attention alive to the end. These three songs are an excellent addition to our stock of sterling modern vocal music.

BOOSEY and Co.

Mandel's System of Music. Part 5.

THE perusal of the fifth and concluding Part of this elaborate work gives us an opportunity of again bearing testimony to the zeal and earnestness of the author; and if, in reviewing the earlier portions of the book, we have felt it our duty to comment upon what appeared to us a want of arrangement in the materials, it is only because the materials are so good that we should wish them to be placed before the public in the best possible manner. The fifth Part treats of "Composition," and, as the "System," is intended chiefly for the use of military band-masters, this section is principally confined to an explanation of "the theory and practice of inventing a melody, together with its accompaniment, or in other words, to the composition of simple music." The rules for the construction of the various kinds of dances and marches are very clearly laid down, and several excellent examples of sections and periods are given, the whole subject, indeed, being handled with that skill which can only be acquired by many years of practical experience. The dedication of the book to His Royal Highness the Duke of Cambridge is extremely appropriate; and in the copy of the letter addressed to the Duke the author explains that the work is especially intended for the use of the students at Kneller Hall; but the title, "Mandel's System of Music," does not indicate this in the slightest degree; and as the fifth Part is said to treat of "composition," most persons would imagine that the System is designed for instruction in the higher branches of the art.

WOOD and Co.

The Village Blacksmith. Weiss's Song, for the Piano.
Rigoletto. Quatuor, de l'Opéra de Verdi, pour Piano.
By Wilhelm Kuhe.

WITHOUT stopping to enquire why one of these arrangements is "for" and the other "pour" piano, we may say that both do much credit to the skill of Herr Kuhe, who certainly has the art of adapting melodies and writing graceful music for the instrument which he professes. The "Village Blacksmith" makes a tolerably good pianoforte piece, and the popularity of the theme is certain to render it acceptable to an audience. The melodious Quatuor in "Rigoletto" is very elegantly treated. Pianists of even moderate acquirements may produce much effect with this composition, for the subjects, although pleasingly embellished, are never obscured by passages merely written for show.

A. HAMMOND and Co.

Prière à la Madonne. Mélodie Sérieuse.

Floû-floû. Mazurka de Salon.

Perles et Diamants. Valse Brillante.

Glückchen. Mazurka.

Pearls of Dew.

Le Papillon. Mazurka de Concert.

Composed by Gustav Lange (of Berlin).

WHATEVER copyright may exist in the materials of which modern "drawing-room music" is composed, it is certain that there can be no property in the titles, for "Perles et Diamants" and "Le Papillon," by other composers, are already to be found in the portfolios of innumerable young ladies "home for the holidays," to say nothing of many of the other names which Herr Gustav Lange has selected for his pieces. No. 1 on our list has a graceful but not very striking theme, the "Poco più mosso," in the relative minor, being chiefly remarkable for an accompaniment in semi-quavers on the holding notes of the melody, a device which is again resorted to, with no very great success, on the return to the first subject. No. 2 is an effective Mazurka, making no excessive demand upon the powers of a pianist, and No. 3 is a brilliant and well-written waltz, the theme being sufficiently elegant and melodious to make even the most enthusiastic dancers pause and listen. No. 4 is the most pleasing of all the dance pieces; the melody is extremely catching, and there is sufficient of the "Glückchen" character to justify the title of the Mazurka. No. 5 (supposing that Pearls of Dew can be represented by sound) may be pronounced a success. A sparkling little subject, tripping along in demisemiquavers, is followed by a bold melody in the subdominant. After some brilliant triplet passages, the first theme re-appears with alterations, and an effective *coda* concludes the piece. No. 6 has scarcely as much originality as the Mazurkas already noticed, but it may be made attractive by a player who can command sufficient variety of touch and rhythmical feeling. Without laying claim to any higher object than successfully hitting the taste of the hour, these six pieces, by a composer who is new to us, sufficiently evidence the possession of a refined musical mind and a power of expressing graceful thoughts without affectation. We may perhaps at some future time welcome Herr Gustav Lange (who dates from the land of high and noble thought) in some works of more artistic importance.

WILLIAM MORLEY.

The Dear Old Home. Ballad. Written by George Hodder.
Dew, when Night has passed away. Song. Poetry by W. P. Ross.

Composed by G. A. Macfarren.

THE first of these compositions is as pure a specimen of an English ballad as can be desired by any vocalist. The melody is simple, and the accompaniments in thorough keeping with the feeling of the words, which, without laying any claim to high poetry, are exceedingly well adapted for music. The second is a charmingly plaintive little song in G minor, the delicate and sympathetic accompaniment to which will demand the touch of an artist to give it due expression. It is most carefully harmonised throughout; and amongst the many points of interest, we may mention the use of the minor second of the scale, which, especially in the sixth bar of the melody, gives much pathos to the phrase. We can conscientiously recommend both these songs to vocalists in search of novelty.

Original Correspondence.

ORGANISTS' SALARIES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Your correspondent could scarcely have read with any great care the whole of my letter on the above subject. I distinctly said that I quite agree with you in your expression of regret and surprise that, in some cases, excellent musicians should be required to render so much service at so small a payment. But as "An Observer" had written an appeal to the Clergy on the subject, complaining that those who hold the position of organist should be obliged to make up their time by "teaching the pianoforte, or writing brilliant fantasias on popular airs," and that they were required to attend "three Services on Sunday, and in some cases"—not in all therefore—"daily Service, at eighty pounds a year," I really thought there was another side to the question. My reply was, in brief: 1. That when an organist is paid at the same rate for church duty as for secular work, he has no ground of complaint. 2. That my observation leads me to believe that the majority of organists do receive such a salary. 3. That, in very many instances, organists do not discharge their duties in such a manner as to induce their clergy to interest themselves in procuring for them higher stipends.

"A sometime Country Organist" endeavours to disprove my general statement that the majority of organists are paid at the same rate for church duty as for secular work by showing that he himself did not at one time receive such payment. On this point, therefore, I shall be obliged to remind him that he, being only one in number, does not constitute a majority. He disputes, however, the principle of payment I laid down, and seems to think that an organist should be paid at a similar rate to that which he would charge for a concert performance. Does he mean to assert that the pieces an organist plays in service cost him anything like the practice, study, and excitement that a concert performance would? May it not be said with too much truth, that, whereas, if a professor is to appear on the concert platform he will devote hours upon hours to the piece he is to perform; many of them will often enter upon their Sunday duties with little more than a passing thought as to what they are to play, and will go on from Sunday to Sunday with hardly any organ practice. Of course there are laudable exceptions; but I am sure that I have heard organists play voluntaries, anthems, and even hymn tunes in so slovenly, bungling, and meaningless a style, that had any honest criticism, such as would have followed a secular performance, been inserted in the papers, it must have gone far to ruin the professional prospects of the performer. At the same time I do not say that an organist need to practice so much for his Sunday duties as he would for a secular performance. There is a certain amount of routine in the work; moreover, a brilliant display of execution is not at all required; indeed it may be an objection in the Service of the Church. If a man has once mastered the difficulties of organ playing and has acquired a true organ spirit (by which I mean something very different from that thin, frivolous style one often hears), a very little special practice will enable him to discharge his duties in a manner worthy of the instrument and the occasion. But with respect to many organists, the fact is they have never been properly trained, have never, or only for a very brief period, been under competent organ instruction, have never gone through that process of organ practice which is essential to a mastery of the instrument. Consequently they may be heard pulling out and putting in their stops in just the wrong order and at just the wrong place; arranging their organs in a topsy-turvy manner, and playing on the king of instruments as if it were some light, frolicsome piece of goods—a clarinet, flute, violin, or piano,—to the confusion of all sober thought and reverence.

As to the question of position, I do think that most organists find it more than a little advantageous, and I shall require different proof from any which has as yet been brought forward before I withdraw my assertion; for there is much evidence that, as a rule, those professors of music who hold the position of organist are most successful, *ceteris paribus*, in obtaining a position in the profession. As to the test which your correspondent gives as a sample of what is usually required, I can only be guided by my own experience, and I beg to express my firm and deliberate opinion that a large proportion of organists would have failed to pass creditably even such a moderate standard. Did your space admit of it, I could give you a particular account of my experiences in this way; and could furnish

you with instances of the lamest and vilest harmonic progressions, the silliest freaks of playing that it is possible to conceive, and could give you the names of the churches where I had from time to time to endure them. But even where these gross violations of musical rule do not take place—"deeds to make heaven weep"—one is often saddened by finding other faults almost as bad. Sometimes an able organist shows but too little regard for the sacredness of his work. His voluntaries are unsuitable if not secular, and his extemporaneous pieces are often conceived in an irreverent spirit; and these are faults which the most ordinary players may avoid, which exact no extra practice to shun, and for which not even the cleverest execution can make amends. What is wanted, I say, is not a clever performance, but a religious one; and this, I am persuaded, would be looked for in vain in very many cases.

"A sometime Country Organist" concludes with some fine specimens of the *tu quoque* style of argument, which I shall not waste your space by discussing, if only you will permit me to say, that if he is in the habit of defending himself in that manner, I should not be astonished to hear that his vicar thought him a "horrid man."

With a "Fellow of the College of Organists" I am in greater sympathy. But as I have laid down the principle upon which, I think, as a rule, organists' salaries might be reckoned, I think it is too bad of him to ask me to work his sum for him. If he will reckon the number of hours per week he is employed—call them so many one-hour pupils at a guinea a quarter—I think he will find it come to about £45 a year; and as I have no doubt he is a good organist, I should think he quite deserves it. But both your correspondents think that my complaint of the prevailing style of organ playing is but a reiteration of their complaint. Well, Sir, I have the impression that when any one wants his wages raised he feels it to be incumbent upon him first of all to discharge his duties in the best possible manner; and that if a clerk were to ask for an advance in his salary when his books were in disorder his master would tell him that he must first give greater proof of his worth. I am glad to see that "A Fellow of the College of Organists" gives his brother professionals a hint which, if they will take it, will go a great way towards remedying not only the evil of low stipends, but also that of incompetent organists. For my part I should like to see our Cathedrals taking their proper place as centres of knowledge in church music. Could it not be made the duty of the precentor, or organist of every Cathedral to give periodical lectures on church music in the larger towns of the diocese, to which the organist, choirmaster, &c., of the district should be invited? Let there be examinations in the Cathedral city with reasonable fees, and in different—say, three—grades of proficiency. Then let there be an Organists' List—as there are now Clergy Lists—in which it shall appear what examinations an organist has passed, so that an organist's merits may be more quickly and evidently seen than is at present the case. The position of organist is becoming a more and more responsible one as the church's work goes on, and I for one should be as earnest in assisting competent men as I am in censuring the incompetent.

I remain, your constant reader,
CLERICUS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Would Mr. Archer favour your readers by working out the proposition, incidentally stated in his letter, respecting the origin of the "Antiphon," and its identity with the "musical accents" of the Spanish and German Jews? Many believe that—not only the antiphonal method, but—some of the very melodies now used by the Church have been handed down from the Temple; but I suppose that positive proof of this is hardly attainable. If, however, there is really the identity suggested by your correspondent, it is at least an interesting and suggestive fact, both ritually and musically. These "musical accents," thus sung before and after each verse of a psalm, are new to me; and I should be particularly obliged by either further information on the subject, or reference to some work that I could procure and study for myself.

I am aware that a custom has prevailed, among the Hebrew post-biblical poets, of interweaving with their own stanzas the *ipsissima verba* of Scripture texts; somewhat after the fashion (if I rightly understand it) in which, in the ancient Church Services, at Matins the *Venite exultemus* is broken up, by the introduction of the "invitatory" antiphon. This, however, can hardly be what Mr. Archer refers to. And indeed the date of the earliest of these poets is, I imagine, long subsequent to the introduction into the Christian liturgy

of the "antiphon"—say, the latter half of the eleventh century, during which period lived and sang Gabirol, the first, and perhaps the very best, of the Spanish Hebrew poets.

I am, Sir, yours obediently,

LACY H. RUMSEY.

Brent Pelham, Feb. 8, 1872.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; therefore they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notices sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

MUSIC.—The passages mentioned should be played in groups of four even semiquavers, precisely as written by our correspondent.

H. W.—Address your enquiry to Messrs. Cramer, Wood and Co., Regent Street.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collected from the local papers, or supplied to us by occasional correspondents.

BATH.—The fourth concert of Mr. Bianchi Taylor's choir for the season took place on Tuesday evening, the 13th ult., when an admirable performance of *Acis and Galatea* was given. Miss Ida Brettelle sang *Galatea's* part very skilfully, the recitative "Ye verdant plains," and the airs "Hush, ye pretty warbling choir," and "Heart, the seat of soft delight," being beautifully rendered. Mr. J. Moody was *Acis*. His "Love sounds the alarm" was very good. Mr. A. Smith sang carefully and well the music allotted to *Damen*, particularly "Stay, shepherd, stay," and "Shepherd, what art thou pursuing?" Mr. Lewis Thomas (who was formerly a pupil of Mr. Taylor) was warmly received. The applause awarded to his recitative, "I rage, I melt, I burn," and "O, ruddier than the cherry" was unanimous, and he was compelled to repeat it. The choruses were sung with fine effect, more especially "Wretched lovers." The second part of the concert was made up of a well-chosen miscellaneous selection, which was commenced with a capital new part-song composed by Mr. Taylor, entitled "Yuletide." "God save the Queen" brought the very pleasant concert to a close, and Mr. Bianchi Taylor must have been pleased with the results of his assiduous efforts to bring the society to such a state of readiness that works of the character and difficulty of those performed this season could have been so successfully produced. The small and well-chosen band, under the direction of Mr. Owen, was highly effective, and Mr. Brownell at the pianoforte, performed his onerous duties with skill and tact.

BIRKENHEAD.—On the 20th ult. the Birkenhead Cambrian Choral Society gave a performance of Haydn's Oratorio *the Creation*, at the Queen's (late Workman's) Hall, which was a decided success. The principal artists were Madame Billine Porter, Mr. H. T. Bywater, and Mr. T. J. Hughes, with a band (led by Mr. H. Lawson) and chorus numbering about 90. Mrs. Porter sang the airs "With verdure clad" and "On mighty pens" with a power and expression that well merited the loud applause which she received. Mr. Bywater showed much intelligence in his singing, and Mr. Hughes interpreted all his music in a highly effective manner. The choruses were given with great precision, and the band was thoroughly efficient. Several of the choruses were encored. Mr. W. Parry, as conductor, contributed in a large measure to the success of the performance.

BODMIN.—On the 26th January the Bodmin Philharmonic Society performed Handel's *Messiah*, at the Guildhall, with decided success. The principal vocalists were Miss A. Liddell, Miss Oliver, Miss A. Coom, the Rev. C. J. Dickenson, Messrs. J. Rowe and Stokes, who acquitted themselves with much credit, and were received with marked favour. The choruses, under the able direction of Mr. J. Hele, Mus. Bac., Oxon, were admirably rendered, and the band, led by Mr. Pardew, was thoroughly efficient.

BRISTON.—The Somerleyton Opera Company gave four amateur performances of Rossini's *Il Barbiere di Siviglia* on the evenings of the 22nd, 24th, 26th, and 27th January, with satisfactory results. Mr. Kosuth Hudson sustaining the character of Count Almaviva, and Miss Maas that of Rosina. Mr. M. Hall appeared as Figaro, and Miss Kitty Maas as Bertha. The other parts were well filled. The opera must have been excellently rehearsed; for, unlike most amateur theatrical displays, the arrangements were most perfect and satisfactory throughout.

BURTON.—The Staffordshire Potteries Tonic Sol-fa Choristers gave their second Oratorio concert of the season on the 5th ult., in the Town Hall. Haydn's *Creation* was performed for the second time, assisted by the Liebhart party, with the usual complement of instrumentalists from Manchester. Mr. Seymour leading, Herr Sauvlet taking principal flute, and Mr. H. Walker presiding at the organ. The vocal solos were given throughout with excellent effect by Madame Liebhart, Mr. Lloyd, and Mr. Lander. The singing of the choir elicited frequent applause, and has since been spoken of in terms of warm commendation by the local press. Herr Sauvlet's playing of a flute solo, with

orchestral accompaniments, was received with enthusiastic approbation, followed by an irresistible encore. Mr. Powell occupied his accustomed place as conductor. The hall was crowded.

CHESHUNT.—The seventh annual concert of the Cheshunt Choral Association took place on Tuesday evening, the 30th January. The programme included several choruses from the *Messiah* and *Judas Maccabeus*, a selection of glees, &c. The singing showed an improvement which reflects much credit on the conductor, Mr. C. Archer. The vocalists were Miss Hensman and Mr. R. Morley; instrumentalists, Mrs. Emmett (piano) and Mr. Trotter (violin). Mr. Cecil Burch presided at the pianoforte, and played his own fantasia on the tune "Rockingham," which was re-demanded. The concert was a decided success.

CHESTER.—Mr. Chas. E. Horsley's Liverpool Ballad and Madrigal Company, consisting of Miss Marie Arthur, Miss Nicholls, Mr. C. Wilson, and Mr. T. J. Hughes (assisted by the band of the 14th Regiment), gave a concert on Saturday evening, the 17th ult. Miss Marie Arthur and Mr. T. J. Hughes were rewarded with enthusiastic encores, and Mr. Horsley's Thanksgiving Hymn, "God save the Prince of Wales" (the words of which were composed by a Liverpool gentleman, Mr. C. T. Wilkinson), was most loyally received by a very large audience.

CHURCH ASTON, NEWPORT, SHROPSHIRE.—On the 6th ult. a concert was given by the choir, assisted by several ladies of the parish, to celebrate the opening of the new school-room. The principal vocalists were Mrs. Liddle, Mrs. Pooler, Mr. Taylor, and Mr. Tenby; the instrumental portion being well sustained by Mrs. Ventris and Miss L. Ashdowne. Several glees were creditably sung by the choir; and the solo singing of Mrs. Liddle, Mrs. Pooler, and Mr. Taylor, deserves special commendation. The concert was decidedly successful, and great credit is due to Mr. Taylor, the choir-master, for his careful training.

COBHAM, SURREY.—Mr. H. P. G. Brooke's choral class, consisting of 60 members, gave the first concert of the season on the 30th January. Several part-songs were included in the programme, the most admired being Mendelssohn's "For the New Year," and vocal solos by the Rev. Trotter, Miss Shepherd, Miss Cordelia Moleworth, Mrs. Rowland Smith, Messrs. G. Smith, T. Jones, and G. Jupp were favourably received. Mr. Brooke performed a pianoforte solo with much success, and also took part in two duets. The singing of the choir throughout the evening reflected the utmost credit upon the training of Mr. Brooke.

DEVIZES.—On Thursday evening, the 25th January, the Choral Society gave a miscellaneous concert at the Town Hall. The programme, consisting of glees, part-songs, &c., was received with much applause by a large audience. Balfe's trio, "I'm not the Queen," and Horn's "Cherry ripe," were among the encores. An efficient band performed the overture to *Figaro* and Paer's "Agnes." Miss Davies and Mr. Sly presided at the pianoforte. Mr. W. Price at the harmonium, and Mr. Shaul led the Band. Mr. J. T. Abraham conducted as usual. A CONCERT was given by the members of the Choral Society on the following Wednesday, at the Workmen's Hall, Market Lavington, when the same programme, with a few exceptions, was provided.

DUDLEY.—On Tuesday evening, the 30th January, the Rev. W. Reyner Cosens, M.A., read, with much effect, selections from Shakespeare's tragedy *Macbeth*. Locke's music was ably rendered during the reading, by the Parish Church Choir, under the direction of Mr. G. H. Mainwaring, choir-master, who also sang the part of *Hecate*. The entertainment was given in aid of the funds of the Mechanics' Institute. Mr. Blunden presided at the pianoforte. On the 6th ult., Mr. Stephen Garland recited, with considerable success, Sir Walter Scott's poem "The Lady of the Lake." The vocal illustrations were admirably given by Miss Isabelle Glenzie, Miss Cosens, Mr. Stephen Garland, and Mr. G. H. Mainwaring, the latter gentlemen, receiving an enthusiastic encore for his song, "Friend of the Brave."

EALING.—The Ealing Church Choir Association gave a highly successful performance of Sullivan's *Prodigal Son*, on the 8th ult., at the handsome new School-room adjoining Christ Church. The principal vocalists were Mrs. Coleby, Miss Biddow, Messrs. Folkard, Lockyer, White, and Bridges, all of whom sang the music allotted to them with much effect, Miss Biddow eliciting an encore for the solo "O, that thou hadst hearkened to my commandments," and Mr. White receiving a similar compliment for his rendering of the air, "Come, ye children." The choruses were given with commendable precision and delicacy by a choir of sixty voices, under the careful direction of the Rev. J. Summerhayes. A miscellaneous selection followed, in which several part-songs were effectively sung; and in addition to solos by the vocalists already named, Benedict's "Rock me to sleep," by Mrs. South, and Levey's "Esmeralda," by Miss Halley, were so well given as to be unanimously re-demanded. Mr. Vallack received warm and deserved applause for his performance of one of De Beriot's airs with variations on the violin; and a pianoforte trio by Czerny, on airs from *Norma*, was played by Miss Lunn and the Misses Bennett with so much decision and refined executive power as to evoke the most enthusiastic demonstrations of approval. Mr. F. Shephard presided, with much ability, at the pianoforte. The concert, which was given on behalf of the Building Fund of the St. John's School, Ealing Dean, was extremely well attended.

EDINBURGH.—The thirty-second Reid Commemoration Concert took place in the Music-hall on the 13th ult., which, as is invariably the case in these annual celebrations, was filled from floor to ceiling, the back seats of the orchestra being crowded with eager and attentive listeners. Since the appointment of Professor Oakley to the Chair of Music, he has striven hard to rescue these concerts from the miserable state to which they had dwindled, and to render them worthy of the event they were designed to celebrate. For these exertions he deserves the thanks of every well-wisher to the cause of musical progress in Edinburgh. The artists engaged were Madame Louise Kapp, Madame Sophie Lowe, and Herr Stockhausen, as vocalists; Madame Norman-Narada, as solo violinist; Mr. Hall's officiating in the double capacity of solo pianist and conductor. After the introduction, pastorals, minuet, and march composed by the munificent founder of the Music

Chair, the overture to *Der Freischütz* was finely played. Mendelssohn's Concerto in G minor was charmingly performed by Mr. Hallé, who was enthusiastically recalled. The accompaniments of the orchestra, under the conducting of Mr. C. A. Seymour, were characterised by the usual refinement and delicacy. Herr Stockhausen gave Mozart's air from *Le Nozze di Figaro* in the most artistic manner, and Mdm. Louise Kapp sang the scena from *Der Freischütz* with much effect. Of the manner in which Beethoven's Symphony in F (No. 8), was played, it is only necessary to say that it was in every way worthy of the composition. Similar commendation will apply to the other performances of the band—more especially in the sparkling "Scherzo," by Glinka, and the overture to *Tannhäuser*. Mlle. Loewe sang an air from *Roberto* very tastefully, and was recalled. The chief honours of the evening were, however, heaped on Mdm. Norman-Neruda. Her appearance was greeted with the most enthusiastic applause; and on the conclusion of her performance of Spohr's "Adagio" she was overwhelmed with *bravas*. Professor Oakley may justly be congratulated on the complete success which has attended his labours.

GAWTHORPE.—On Shrove Tuesday, a tea party and concert took place in the National School. The solo vocalists were Mrs. Barras, Mr. Hargreaves, Mr. Baines, Mr. Overend, and Mr. Geo. Jubb. The encores were accorded to Mrs. Barras and Mr. Baines for their songs, and also for the duet. "When a little farm we keep." A pianoforte duet by Mr. Oxley and his pupil, Miss Agulth, was played with much taste and executive facility, and Mr. J. W. Oxley, organist of the Parish Church, displayed great delicacy of touch in a pianoforte solo, which was re-demanded. Mr. Oxley officiated as accompanist.

GOLCAR.—On the 20th ult. the members of the Golcar Choral Society gave a musical festival in the Baptist Chapel. The orchestra was full and effective, numbering about 120 performers, vocal and instrumental, selected from the numerous choral societies in the neighbourhood. Mr. Hy. Pearson most ably conducted, and Mr. J. E. Pearson presided at the organ. The band was led by Mr. Alfred Pearson. The first part consisted of selections from *Judas Maccabeus*, the principal soloists being Mrs. Stockdale, who sang "From mighty kings" in a highly satisfactory manner, and Miss Vevers and Mrs. Dyson were equally successful in their duet, "O lovely peace." Mr. Bramley was much applauded in "Sound an alarm," and the trio, "Disdainful of danger," by Messrs. H. Taylor, W. Mellor and G. Mellor, was admirably executed. The whole of the choruses were sung with the utmost precision, especially "Welcome," "Hail Judea," and "Sing unto God." Mr. J. E. Pearson, in Mendelssohn's Sonata, No. 4, B flat major, showed himself a perfect master of the organ. In the selections from the *Creation*, which formed the second part, Miss Kaye, Miss McGowan and Mr. Bramley sustained the solos with much effect. Only £27 13s. was collected, a very small sum, considering that nearly 2,000 persons were present.

HUDDESFIELD.—On Tuesday, the 6th ult., the members of the surplised choir in connexion with St. Paul's Church gave a very excellent concert of miscellaneous music in the School-room, in aid of their annual excursion to the sea-side. Between the parts of the programme, two testimonials were presented to Mr. Joseph Taylor, head-master of the school. One consisted of a very handsome timepiece (subscribed for by the managers of the school), and the other of a purse of money (subscribed for by past and present scholars and teachers). Mr. Taylor thanked the subscribers in suitable terms.—On Friday, the 9th ult. a concert (under distinguished patronage) in aid of the enlargement of the Huddersfield Infirmary, was given in the Assembly Rooms. The principal vocalists were Miss Deansfield, Miss Nusley, Mr. H. B. Kaye, Mr. T. W. Hanson, and Mr. Garner, assisted by an efficient chorus of select voices from the various choirs of the town. Mr. H. Hartley was the accompanist, and Mr. Garner conducted. The programme was varied and well selected. The glees given by the choir were rendered in a highly satisfactory manner. The National Anthem brought the proceedings to a close.—The Huddersfield Choral Society gave the 145th concert (being the 3rd for this season) at the Assembly Rooms, on Friday evening, the 16th ult., before a large audience. *Judas Maccabeus* was the work chosen for performance. The solo vocalists were Miss Empsall, Miss Hargreaves (of Leeds), Mr. Sutcliffe (of York), and Mr. Garner. The band and chorus comprised about 120 performers, excellently led by Mr. R. S. Burton. Mr. Hartley presided at the pianoforte. The performance was thoroughly successful.

KENILWORTH.—On Tuesday evening, the 13th ult., the members of the Kenilworth Musical Society gave their second concert. The part-songs were sung with great care, and reflected considerable credit upon the conductor, Mr. Trickett, as well as upon the performers. Mr. Sutton sang "I'm a Roamer" and "Hear me, ye Mariners," with much taste, and Mr. Mason's rendering of Blumenthal's "Requiel" was also exceedingly good. Miss Sutton met with her usual reception, her second song, "I'll follow thee," being encored. The duet, "The Bells of St. Mary," was very well given by Miss Blackwell and Miss Emery. The solos (pianoforte) by Mr. Trickett were greatly admired. The room was filled by a fashionable audience, and the concert was a complete success.

KNARESBOROUGH.—On Tuesday evening, the 6th ult., a bazaar and concert took place in the Town-hall, before a crowded audience, the proceeds, which amounted to nearly £100, being handed over to the Parish Church Restoration Fund. The vocal portion consisted of part-songs, glees, &c., which were very well rendered by the Parish Church Choir. The National Anthem was sung at the conclusion, and joined in by all present. Mr. J. W. Oxley (organist and instructor of the Parish Church Choir), presided at the piano and harmonium with his accustomed skill.

LEEDS.—Miss Hargreaves's concert was given on the 7th ult., at the Victoria Hall, under distinguished patronage, and attracted a large audience. "Lo, here the gentle lamb" (Bishop), was well sung by Mdlle. Rita (with *deus obligato* by M. de Jong), and had a recall; "Tom Bowling" and "Come into the garden, Maude," were given by Mr. G. Perren with much effect (the latter being encored), and Mendelssohn's

"May Bells" was excellently rendered by Mdlle. Rita and Miss Hargreaves. The first part ended with a trio, for piano, flute, and violoncello, by Mr. T. W. Dodds, M. de Jong, and Herr Brouill. Certainly the gem of the evening was the masterly flute playing of M. de Jong. Mr. T. W. Dodds, the pianist, conducted with great taste and judgment.

LEEK.—The members of the Leek Amateur Musical Society, conducted by Mr. Powell, gave their fifteenth concert on the 15th ult., in the Temperance Hall. Mr. W. H. Birch's Operetta, *Evening*, the *Rose of the Vale*, occupied the first part of the programme; Miss Shaw, Mr. Dishley, and Mr. Beckett, of the Society, singing the solo music, and the accompaniments being played by Miss A. Milner, at the pianoforte, and a small band, led by Mr. Lockett. The Operetta was sung in good style throughout, and was received with warm applause, and frequent encores. The second part was miscellaneous, and included vocal solos by Mr. G. C. Warburton, of Manchester, and some part-songs.

LIVERPOOL.—The Second Subscription Concert of the Philharmonic Society took place on the 6th ult.; principal artists—Madame Lemmens and Herr Jules Stockhausen; solo pianoforte, Dr. Ferdinand Hiller. The overtures were that to *Gustave*, by Auber, and that to Schiller's *Demetrius*, by Dr. F. Hiller, the latter an interesting and characteristic work, conducted by its composer. The *Sinfonia* was Beethoven's in B flat, No. 4. Dr. F. Hiller played with the utmost delicacy and artistic expression Mozart's Pianoforte Concerto in D minor, and three charming short pieces of his own, "Schummerlied," "Zur Gitarre," and "Walzer" (M.S.). Madame Lemmens sang with her usual brilliancy, and Herr Stockhausen gave with great refinement two songs by Schumann and Schubert, and the scena, "Wo berg' ich mich," from *Euryanthe*. The choral members sang with much effect the "Hunting Chorus," from Haydn's *Seasons*; "O the pleasures of the plains," from *Acis and Galatea*, and a part-song by Henry Smart, "Wind thy horn." The concert concluded with Mendelssohn's Wedding March.—This third concert, on the plan of the London Monday Popular Concerts, was given in the Philharmonic Society's Hall, on the 7th ult.: executants—Madame Arabella Goddard, Herr Strauss, MM. Ries, Zerbin, Percival, Jennings, Paquis, Kleigl and Platt; vocalist, Miss Eleanor Armstrong; accompanist, Mr. Zerbin. The programme consisted of Spohr's Quartet, in D minor (Op. 71, No. 3), for strings; Mozart's "Dove sono" Dusek's Pianoforte Sonata, in C minor (No. 3, Op. 35); Haydn's Quartet for Strings, in C major (No. 3, Op. 83)—the last movement vehemently encored; Pacini's cavatina, "Il soave è bel contento"; and Hummel's Grand Septett. 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violin (by Miss Smith, the Rev. J. Robinson, and Mr. J. P. Collett), his sonata, allegro, tema, and variations, for piano and violin (by Messrs. S. H. Williams and J. P. Collett), and Schubert's sonata for violin, "Souverain de la Filles du Regiment" (by Mr. J. P. Collett), elicited rapturous applause. The concert terminated with the chorus, "To Rome's immortal leader" (Mozart).

MELBOURNE.—The Melbourne Philharmonic Society gave an excellent performance of Handel's *Israel in Egypt* on Tuesday, the 28th November. Macfarren's wind-parts were used, and the effect, in conjunction with a good orchestra, was such as to rouse a large assemblage in the Town-hall to great enthusiasm. By this concert, the Philharmonic Society has materially advanced itself in popular esteem. The best-known of the double choruses were encored, and the audience was profoundly impressed with the sublimity of the music. The orchestra and chorus numbered about 300 performers, and was conducted by Mr. David Lee.

NOTTINGHAM.—The first musical festival in this town, organised by Mr. Pyatt, was given on the morning and evening of the 2nd ult., with a success which justifies the hope that it may be the forerunner of a series of annual or triennial festivals such as those which are held in Birmingham. Sir Michael Costa's Oratorio *Eli* (conducted by the composer), was the work selected for performance in the morning, the principal parts being sustained by Madame Lemmens-Sherrington, Mlle. D'Alton, Mr. Vernon High in place of Mr. Sims Reeves, who was unfortunately indisposed, Mr. H. Pyatt, and Mr. Lewis Thomas, all of whom were thoroughly effective in the music allotted to them. The choruses were remarkably well given throughout. The Orchestra, led by Mr. H. Farmer, was everything that could be desired (the "March of the Israelites" being unanimously encored, and the organ part was most artistically played by Mr. George Essex. Much credit is due to Mr. F. M. Ward for the manner in which he has conducted the choral rehearsals for this work. In the evening a miscellaneous concert took place, in which all the above-mentioned vocalists appeared.

OXFORD.—On the occasion of the marriage of Mr. W. H. Alchin, Mus. Bac, organist of St. Mary-the-Virgin, that gentleman was presented with a testimonial by the congregation and the choir. On Sunday, the 11th ult., at the conclusion of the morning service, several of the parishioners and others withdrew into the chancel, when the Vicar, in their names, presented Mr. Alchin with a velvet purse containing twenty-five sovereigns, accompanying the gift with a letter. The Rev. J. W. Burgon explained that the amount was not to be regarded as the measure of the appreciation entertained of Mr. Alchin's professional ability and service, but only as a token of the esteem and good will of the contributors. No pains had been taken to make up a large sum. The little purse of gold had been a spontaneous offering. Mr. Alchin was requested to purchase for himself out of the money some small object which might be a permanent memorial of the present occasion. Mr. E. Rymen Hall, in the name of the choir (the boys being drawn up in two ranks to witness the presentation), next presented to Mr. Alchin a handsomely-bound Bible containing an appropriate inscription. Mr. Hall in a short speech paid a graceful tribute to the zeal and ability with which Mr. Alchin had out of rough material constructed a very efficient parish choir. Mr. and Mrs. Alchin received the congratulations of all present, and the ceremony was over.

PLESTON, DORSET.—An amateur concert, in aid of the funds of the Working Men's Institute, was given on Shrove Tuesday, at St. Peter's School-room. The overtures to *Egypt* and *William Tell*, and a trio by Corelli, were amongst the instrumental pieces performed by Messrs. T. R. Saunders, W. W. Aldridge, G. Conway, Mrs. Wheeler Aldridge, and Miss Aldridge, all of which were played with very fair precision. The vocal portion was well sustained by Miss Aldridge, Mrs. Gosham, Mr. W. Aldridge, and the Rev. E. Coombes. Bishop's *dest*, "As it fell," by Miss Aldridge and Mrs. Gosham, deservedly received an encore, and did also one by Mrs. Gosham and Mr. Aldridge. The concert was well attended.

PENDLETON.—Handel's Oratorio, the *Messiah*, was performed in the Town-hall on the 19th ult., before a numerous audience. The principal parts were sustained by the members of the London Vocal Quartet, viz., Madame Gilardoni, Madame Poole, Mr. C. Phillips, and Mr. George Mellor. The chorus consisted of about 120 voices, and there was a highly efficient band. The solo were excellently given throughout. The Oratorio was under the conductorship of M. De Pini.

SHEFFIELD.—On Wednesday, the 7th ult., a miscellaneous concert was given by Dr. Spark, of Leeds, in the Music Hall, Surrey-street, which was but thinly attended, although the audience appeared to appreciate the excellent manner in which the programme, which included several of our best national songs, was rendered. The artists were Mlle. Bertha Brouill (violin), Miss Emma Kennedy (soprano), Miss Annie Ayton (contralto), and Mr. Dodds (bass). Dr. Spark accompanied all the songs with his usual ability. — On the 12th ult. the members of the Sheffield Tonic Sol-fa Choral Society gave a concert in the Music Hall, Surrey-street. The solo vocalists were Miss Twigg, Mr. A. Keaningham (tenor, of St. Andrew's, Wells-street, London), and Mr. J. Burley Beale (bass, St. Andrew's, London, and pupil of Mr. Joseph Barnby). The programme was opened by the choir with the part-song entitled "The Lass of Richmond Hill," which was received with prolonged applause. Amongst the pieces which called forth the greatest marks of approval were "I'm a roamer," by Mr. J. T. Beale, and "The Maid of Cashmere," and "Why are you wandering here, I pray?" by Miss Twigg. Mr. Robinson gave a trumpet solo, and Mr. George Mellor, who also fulfilled the duties of accompanist, a pianoforte solo, both of which were well received. "The soldiers' chorus" (from *Faust*) was rendered in a manner which called forth a most enthusiastic encore. The choir was under the conductorship of Mr. Samuel Hadfield, to whom great credit is due for the satisfactory manner in which the various choruses were sung, and under whose tuition the society is making very favourable progress.

SOUTHAMPTON.—The congregation of St. Deny's Church has recently purchased an organ, built by T. S. Jones, of Brompton: and on the 28th January, opening services were held. The choir (surpliced) numbered about 30. At the morning service the Rev. Basil Wilberforce (son of the Bishop of Winchester) preached an eloquent sermon from the subject of Mary Magdalen's anointing of Our Saviour, and His reproof of those who cavilled at her offering,—"Let her alone, she hath done what she could." At evensong the Rev. Dr. Cary, Rural Dean of Southampton, preached a practical sermon on ecclesiastical music. The offertories (for the organ fund) amounted to £12 2s. 9d. The honorary organist of this church, Mr. Frank Sellwood, has recently received a testimonial, consisting of a handsome morocco purse, bearing an appropriate inscription in gilt letters, and containing £17, as a slight acknowledgment from the congregation of his diligence and zeal in the discharge of his self-imposed duties. According to the local newspapers, the services at this church are models of rubrical propriety without extreme in either direction, and the choir is spoken of as having attained to a high degree of efficiency.

WAKEFIELD.—An entertainment, consisting of music and readings, took place in the large dining-hall of the West Riding Asylum on Monday evening, the 12th ult., when upwards of 800 patients, of both sexes, were present, and appeared thoroughly to enjoy the performance provided for them. The vocalists were Miss Scott, Messrs. Bracey, Cairns, Smith, Smithies, and Moore, all of whom were highly successful. The readings were most ably supported by Mrs. Tatterall, Messrs. Norbury and Pigott. "God bless the Prince of Wales" was given at the commencement, and was joined in by the patients, and the National Anthem concluded the evening. Mr. Brook was an able accompanist.

WALSALL.—On Tuesday evening, the 30th January, the members of the Philharmonic Society held their annual meeting at the George Hotel, Mr. Edward Russell in the chair. The secretary's report proved that the society is in a flourishing condition, the number of members showing a considerable increase upon that of former years. The financial position of the association is also highly satisfactory. Mr. George Gill, who retires from the office of secretary, was warmly thanked by the members for the zeal he had always manifested in fulfilling the duties of his office.

WATLINGTON, NORFOLK.—On Friday, the 9th ult., a miscellaneous concert was given in aid of the church fund, under the direction of Mr. S. G. Street, of Lynn, assisted by a select party of vocalists. The principal features of the evening were the songs "O fair dove! O fond dove!" sung by Mrs. Walters, "Emeralds," by Miss Dennis, "The white swan," by Mr. Rutter, "The pilgrim of love," by Mr. C. Smith, and two pianoforte duets by Beethoven, played by Miss R. G. and Mr. S. G. Street. Several part-songs by the church choir were effectively rendered and well received. Miss Street, organist of the parish church, accompanied throughout the evening, and Mr. S. G. Street conducted.

WINCHESTER.—On Wednesday evening, the 7th ult., St. John's Room was crammed with an audience to hear Mr. Ellis Roberts, the Welsh harpist. He was ably assisted by Miss Ellen Glasvill, whose well-trained voice was admirably suited for the ballads chosen, and she frequently received the honour of an enthusiastic encore.

WOLVERHAMPTON.—On Tuesday evening, the 13th ult., a concert of sacred songs was given in the lower lecture-room of Queen Street Congregational Chapel, in aid of the harmonium fund. The solo singers were the Misses Aldred, Saunders, and Grainger, and Messrs. Hodgetts and Reynolds, who were highly successful. Several anthems were pleasingly rendered by the school children, among which we may mention "By cool Siloam," which was specially composed for the occasion by Mr. C. Terry, jun., organist of the chapel. The concert proved highly attractive, the large room being crowded by an appreciative audience. The concert was under the direction of Mr. Terry, who presided with his usual ability at the harmonium.

WORCESTER.—The opening concert for the season of the Worcester Vocal and Instrumental Union was given on the 1st ult., in the Natural History Room. Mrs. Sutton was highly successful in all her vocal solos, being encored both in Weber's *Scena*, "Softly sighs," and Guglielmo's song, "The lover and the bird." The same compliment was paid to Messrs. Smith and Price, and Mr. Pugh was also most favourably received. Several glee and choruses were sung with much effect, and a clarinet solo by Mr. J. O. Brooke was an attractive item in the selection. Two overtures, and Mendelssohn's "Cornelius" March, were excellently played by the band. The room was well filled. — This third concert of the St. Clement's Choir for the present season was given at the old School-room, on the 5th ult., to one of the largest audiences ever assembled at these pleasant musical gatherings. Mrs. Severn Walker was highly successful in her rendering of Wallace's "Sweet and low," and Mrs. Haywood, Miss Ren, the Misses Lugard, the Misses Binns and the Misses Cock were also warmly and deservedly applauded. Mr. H. Binns was encored in "The village blacksmith," and Mr. Daxter received a similar compliment for his singing of "The wooden walls of Albion." Miss Doward played with much effect a selection from one of Beethoven's Sonatas, and accompanied with skill and judgment the vocal music. — This second concert of the Worcester Musical Society for the present season was given at the Music Hall on Friday, the 16th ult., before a large audience. The principal portion of the programme was devoted to Mr. Arthur Sullivan's Cantata, *On the programme*, which was performed at the opening of the International Exhibition, 1871. The solo parts were excellently sung by Mrs. A. J. Caldicott and Mr. H. Gummery, and the work was well received throughout. The miscellaneous portion of the concert was ably supported by Miss Binns, the Misses Lugard, Miss Powell, Mrs. A. J. Caldicott, Mrs. Severn Walker, Messrs. Smart and H. Caldicott. Part-music was also effectively rendered by the choir, and Messrs. Whinfield, Quarterman and Caldicott played a trio for violoncello, harmonium and pianoforte with much success. Mr. Caldicott conducted, and Mr. Quarterman presided at the harmonium, and also played pianoforte accompaniments to some of the songs.

YEADON, NEAR LEEDS.—A concert was given on Monday evening, the 12th ult., at the Church School-room, in aid of the Choir Fund connected with St. John's Church. The vocalists were Miss Thompson, a lady amateur from the neighbourhood, Mr. W. Rayfield, Mr. Samuel Whitaker, Mr. Jos. Brown, and a chorus composed of the choir of St. John's Church and part of the choirs of Horsforth and Kirkstall churches. The performance of the glee, part-songs, &c., deserves a word of praise, Webb's glee, "When winds breathe soft," being especially well given. The musical arrangements were under the management of Mr. W. Stables, of Kirkstall, who acted as pianist and conductor.

ORGAN APPOINTMENTS.—Mr. J. Butler Cowap, to the Corn Exchange Hall, Kilmarnock.—Mr. Walter J. Markley, Organist and Choirmaster to St. Thomas's, Westbourne Grove.—Mr. Henry P. G. Brooke, Organist and Choirmaster to St. John's Parish Church, Weybridge, Surrey.—Mr. Joseph Walsh, to St. Margaret's, Uxbridge, Middlesex.

CHOIR APPOINTMENTS.—Mr. William Sexton, Alto, and Lay Vicar (pupil of Z. Buck, Mus. Doc., Norwich Cathedral), to York Minster.—Mr. Charles Jennings (Choirmaster, St. Matthew, Upper Clapton), also appointed Choirmaster, All Saint's, Leyton.

DURING THE LAST MONTH,

Published by NOVELLO, EWER & CO.

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